

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK

IN THIS ISSUE: { GIUSEPPE VERDI'S LIFE STORY IN WORD AND PICTURE (PART IV)
ADVICE ON PIANOFORTE PLAYING—By Isidor Philipp
PADEREWSKI THEN (1891) AND NOW (1931)

MUSICAL COURIER

Weekly Review OF THE World's Music

Fifty-Second Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 3, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879

Subscription \$5.00 Europe \$6.25 Annually

VOL. CII—NO. 1

NEW YORK, SATURDAY, JANUARY 3, 1931

WHOLE NO. 2647



EMIL COOPER

Of the Chicago Civic Opera Company

Who conducted the opening performance of *Lorenzaccio* and the world premiere of *Camille*.

1891 — PADEREWSKI THEN and NOW — 1931

Old and New Pictures of a Great Artist and Distinguished World Citizen

Review of His First Concert in New York Written by James Gibbons Huneker in the Musical Courier

IGNACE JAN PADEREWSKI made his American debut at Carnegie Hall, New York City, on November 17, 1891, and his extraordinarily magnetic personality, backed up by colossal pianistic powers took his public by storm. His subsequent triumphant progress through the musical world is familiar history. Paderewski, in his seventy-first year, is with us again this season, and has demonstrated that even at his advanced age he is one of the greatest masters of the keyboard on the concert stage today.

Shortly before Paderewski's first American tour in 1891 the Musical Courier had the following:

"As Paderewski, the great pianist, is to be one of the chief attractions of the New York musical season of 1891-92, and as he is now creating a furore in London, The Musical Courier, with its customary enterprise, set to work to get the first reliable and

direct information about this artist. We are thus enabled to give to our readers two special reports, written independently of each other, by two parties well able to judge and entirely agreeing in their favorable estimate of this young pianist, who has so quickly risen to the top ladder of artistic fame."

An excerpt from one of those special reports read:

"As soon as Paderewski appeared on the stage he was received with a storm of applause which demonstrated clearly to me what a popular favorite he is. His personal appearance is very striking and entirely out of the ordinary run. He is of slight build, medium height, and his striking features are an unusually pale complexion, set off by a remarkable head of light reddish hair. His demeanor at the piano is very modest, without the slightest affectation or

(Continued on page 23)



At the age of three



At the age of ten



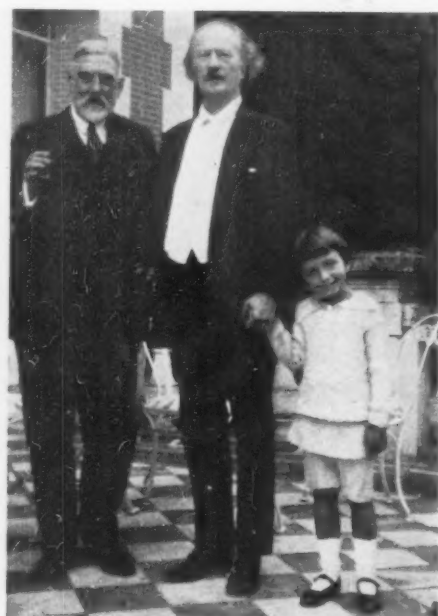
Paderewski as he appeared at the age of eighteen



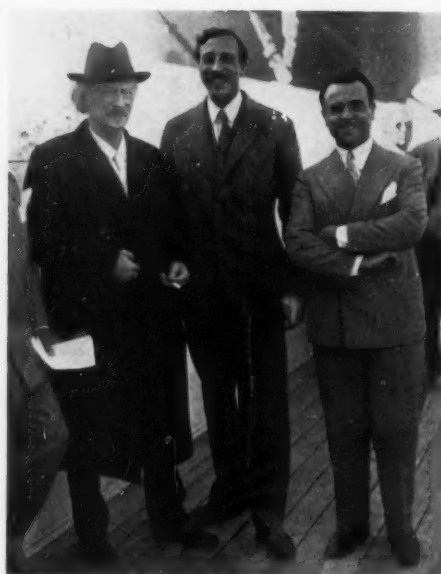
Paderewski at the time of his American tour—1891



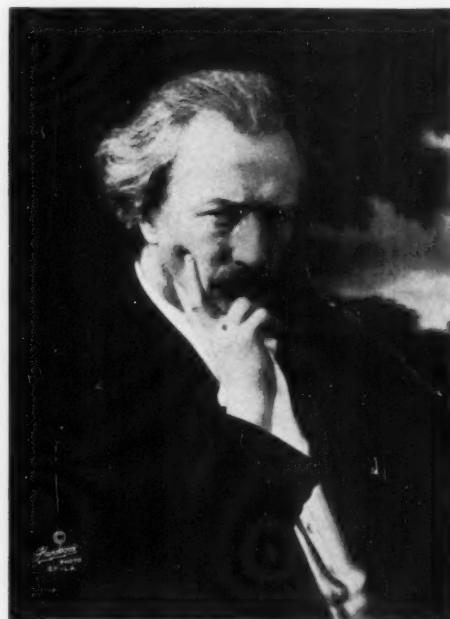
Paderewski, his wife and the Polish Minister ascending the monument to place the enormous wreath (which is being carried ahead of them) before the unknown soldier's tomb in Rome. *(Parry-Pastorel photos)*



Paderewski and the late Ernest Urchs, of Steinway & Sons, at the home of Paderewski. Photographed with them is the pianist's niece.



The Paderewski of today on board ship with Ernest Schelling, his distinguished pupil, and Jose Iturbi, celebrated Spanish pianist.



An excellent recent portrait of Paderewski

MARION KAHN
CONCERT ACCOMPANIST — COACH
REPERTOIRE
253 West 93rd Street, New York
Telephone Riverside 9-8746

J. H. DUVAL
VOICE SPECIALIST
ITALIAN AND FRENCH OPERA
Studio: 8 Rue Fortuny, Paris

MME. REGINA A. DE SALES
VOICE AND REPERTORY
10 rue Le Verrier, Paris 6me

ROSS DAVID
VOCAL STUDIOS
63 West 56th Street
Phone: Circle 7-2297

HENRIETTE MICHELSON
PIANIST
Member of Faculty of the Institute of Musical Art,
Sherman Square Studios
160 West 73rd Street, New York
Telephone: TRafalgar 7-6701

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
140 East 19th St., New York City
Tel. STuyvesant 9-5956

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR—TEACHER
Member of American String Quartet, Available
for Concerts. Conductor Heckscher Foundation
Symphony Orchestra
3335 Steuben Ave., N. Y. C. Tel: OLinville 2-8843

MRS. WOOD STEWART
TEACHER OF SINGING
Member of the Faculty Institute of Musical Art
Studio: Tuesdays & Fridays, Great Northern
Hotel, New York. Telephone Circle 7-1900
Phila. Studio: 2107 Walnut St. (Thursday)

CARL M. ROEDER
TEACHER OF PIANO
Faculty Member of the Institute of Musical Art
of the Juilliard Music School
Summer Course at Barrington School, Great
Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

SALVATORE AVITABILE
TEACHER OF FAMOUS SINGERS
VOICE SPECIALIST
Metropolitan Opera House Building
1425 Broadway, New York Tel.: PENn. 6-2634

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
227 Elwood Avenue, Newark, N. J.
Telephones: PENnsylvania 6-2634 and HUmboldt 1429

CHARLES LEE TRACY
PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent
Carnegie Hall Studios, 832-3, New York City

FREDERICK E. BRISTOL
TEACHER OF SINGING
466 West 153rd Street, New York City

HENRIETTA SPEKE-SEELEY
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broad-
way, New York
Residence Tel., SEdwick 3-4344

MRS. JOHN DENNIS MEHAN
Voice Expert—Coach—Repertoire
70 Carnegie Hall, 154 West 57th Street
New York City
All appointments by telephone, Circle 7-1472

WALTER L. BOGERT
Member American
Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. Cathedral 8-4345

MISS FRANCES LOUDA
TEACHER OF PIANO
Classes in Harmony
Studio: 923 Walton Ave.
New York City

IRENE FREIMANN
CONCERT PIANIST—TEACHER
Formerly member of faculty Stern Conservatory, Berlin
308 W. 94th St., N. Y. C. Tel.: RIVERSIDE 9-0452

EDWARD E. TREUMANN
CONCERT PIANIST—ARTIST—TEACHER
Expert instruction—Detail work for concert pianists
Recommended by Emil Von Sauer and Josef Hofmann
Studio: 7 West 88th Street, New York
Tel.: SCHuyler 4-2753—4-1555

JACOB MESTECHKIN
VIOLIN STUDIO
865 West End Avenue, New York City
Telephone: ACademy 2-7128

DEANE DOSSERT
Voice Specialist
9 rue Henri Heine, Paris
Appointments by letter only

KATHERINE BELLAMANN
TEACHER OF SINGING
Studio: 200 West 57th Street, New York
Phone Circle 7-9873

WARD-STEPHENS
CONDUCTOR
MOZART FESTIVAL
of Harrisburg, Pa.
Studio: 58 West 55th Street, New York

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
205 West 57th Street
New York, N. Y. Phone Circle 7-8178

ALBERT VON DOENHOFF
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York
Phone: ACademy 2-0057

PHILIPP MITTELL
VIOLINIST
TEACHER OF MANY WELL KNOWN
ARTISTS
50 West 67th Street, New York
Telephone: ENdicott 2-3464

WILLIAM THORNER
VOCAL TEACHER AND COACH
Address: 637 South Lorraine Blvd
Los Angeles, Calif.
(Telephone Wyoming 4921)

WILBUR A. LUYSTER
SIGHT SINGING SCHOOL
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers" No instrument used
BEGINNERS' AND ADVANCED CLASSES FORMING
Lecture Recital Lessons given showing salient
features of the Galin-Paris-Chevé System
Write for tickets
1425 Broadway, Met. Opera Studios, N. Y.
Tel. PENn. 6-2634

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone AUdubon 3-3748

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PENn. 6-2634

FRANCIS ROGERS
CONCERT BARITONE AND TEACHER
OF SINGING
144 East 62d Street, New York City
Member American Academy of Teachers of Singing

MRS. A. THEODORE GAILLARD
PIANO AND HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroﬀ
61 E. 86th St., New York Tel. SACramento 2-3255

MUSIC-EDUCATION STUDIOS
555 Edgecombe Ave. (West 160 St.)
Directors:
JESSIE B. GIBBS and MARGARET HOPKINS
Telephone WAdsworth 3-4433

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of
singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, New York City

JANET SPENCER
TEACHER OF SINGING
175 Claremont Ave., New York City
Telephone: CAThedral 8-6840

ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th Street - - New York City
Telephone: RHineland 4-8623

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-9204

MRS. J. HARRISON-IRVINE
VOICE—PIANO
DICTION—COACHING—SIGHT READING
ACCOMPANISTS
1013 Carnegie Hall, New York Phone Circle 7-1350

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
61 Gramercy Park—North : : New York
Telephone: GRamercy 5-1717

F. W. RIESBERG, A.A.G.O.
Organist Calvary Baptist Church, New York
PIANO AND ORGAN INSTRUCTION
Studied under Reinecke, Scharwenka, Liszt and
Papertitz, Leipzig. N. Y. School of Music & Arts,
310 West 92nd St. Tel. Schuyler 4140
Courses arranged to suit individual requirements.
Personal address: 601 West 140th St.,
Tel. AUdubon 3-1140

KATHERINE NOACK FIQUE
PIANO, VOICE, HARMONY AND
COMPOSITION
28 South Portland Avenue Brooklyn

EDOARDO PETRI
TEACHER OF SINGING—ENDORSED BY
WORLD FAMOUS SINGERS AND
EDUCATORS
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone PENn. 6-2638

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsqhanna 7-6625
Also Classes for Children

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
510 Steinway Hall, 113 W. 57th St., New York
Thursdays Only
Will Accept Advanced Violin Pupils

EDGAR SCHOFIELD
BASSO-CANTANTE
73 West 11th Street New York
Telephone: ALgonquin 4-7253

ADDYE YEARGAIN HALL
GRADUATE COURSES
in
PIANO CLASS INSTRUCTION
Sherman Square Studios, 160 West 73rd Street,
New York City TRafalgar 7-6701

JESSIE FENNER HILL
TEACHER OF SINGING
By appointment: Studio 717, Steinway Hall,
New York Phone: Circle 7-0187

S. CONSTANTINO YON
VOCAL AND PIANO INSTRUCTION
By appointment only
853 Carnegie Hall, New York
Phone: Circle 7-0951

MME. ADA SODER-HUECK
Teacher of Noted Artists here and abroad
Recognized Authority on Voice Development,
Style and Diction
Opera and Concert Stage
STUDIOS: 1425 BROADWAY, N. Y.
Phones: PENn. 6-4119 6-2634

DUDLEY BUCK
TEACHER OF SINGING
Columbia School of Music, Chicago, Ill.

H. RAWLINS BAKER
PIANIST AND TEACHER
808 Steinway Hall, New York
Residence: 103 East 84th Street, New York
Tel. BUtterfield 8-2528

DR. DANIEL SULLIVAN
Teacher of International Artists
ALICE NEILSEN, GEORGES BAKLANOFF,
LYDIA LYPKOVSKA
132 West 74th Street : : New York City
Phone: TRafalgar 7-1291 Louise Carroll, Secy.

DANIEL VISANSKA, Violinist
Nine years of successful teaching and
Concertizing in Berlin
Address: 235 West 103rd Street, New York
Phone ACademy 2-2560
In Tarrytown, N. Y., Tuesdays
Stamford and New Canaan, Conn., Wednesdays

MME. SCHOEN-RÉNE
365 West End Avenue
Between 77th and 78th Streets
New York

BRUNO HUHN
SINGING LESSONS AND COACHING
English, French and German Song repertory
205 West 57th Street, New York
Telephone Circle 7-5420

PACIFIC COAST DIRECTORY

ARMSTRONG, FRANCIS J.
Concert Violinist
Resident in Seattle, 1519 3rd Ave.

BASDEN, RUTH
Dramatic Soprano
1658 N. Western Ave., Hollywood, Calif.

BOWES, MR. and MRS. CHARLES
Voice—Mise en scene
446 South Grand View, Los Angeles

THE CORNISH SCHOOL, INC.
Drama—Music—Dance
Nellie C. Cornish, Director
710 E. Roy, Seattle, Washington

**HOLLYWOOD CONSERVATORY
OF MUSIC AND ARTS**
Gladys T. Littell, founder and director
5402-5408 Hollywood Boulevard
Mary-V. Holloway, Registrar HO2658

KANTNER SCHOOL OF SINGING
Clifford W. Kantner, Director
Fischer Studio Apartments,
Seattle, Washington

LIEBLING, GEORGE, Internationally
famous Pianist-Composer and Ped-
agogue. Individual lessons and in master
class. Write: St. Francis Hotel, Holly-
wood, Cal.

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
Member American Academy of Teachers of Singing, N. Y.
912 W. 20th St., Los Angeles

MYER, EDMUND J.
Voice Specialist
301 So. Coronado St., Los Angeles, Cal.

OATMAN, JOHN R.
Musical Courier Correspondent
713 Couch Building, Portland, Ore.

**SAN FRANCISCO CONSERVA-
TORY OF MUSIC**
3435 Sacramento St., San Francisco

**THE ELIZABETH SIMPSON PIANO
STUDIOS**
Coaching of Concert Programs a Spe-
cialty
26 O'Farrell St., San Francisco

INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY

Church, Concert and School Positions Secured
MRS. BABCOCK
 Carnegie Hall, New York Tel. Circle 7-2634

JACQUES PILLOIS Laureate of the Institut de FRANCE
COMPOSER
 Harmony, Composition, Interpretation in Singing.
 French Classic and Modern Repertory.
 Studios in New York City
 Write: 166 Parkway Road, Bronxville, N. Y.,
 or Call. Tel. Bronxville 5613

LOUISE SOELBERG
 CONCERTS IN DANCE DESIGN
 The Cornish School Seattle, Wash.

ARTHUR MICHAUD
 CONCERT — TENOR — ORATORIO
 Authority on voice production and breathing
 Exponent of Lilli Lehmann method
 Studio: 915 Carnegie Hall, N. Y. Tel. Circle 7-2634

SAMUEL MARGOLIS VOICE CULTURE
 1425 Broadway, Suite 35, New York City

ROSALIE MILLER
 SOPRANO
 RECITAL — OPERA — ORATORIO
 Teacher of Singing — Interpretation — Phonetics
 140 West 58th St., New York Phone: Circle 7-4468

DAVID GRUNES
 VIOLIN INSTRUCTION and THEORY
 Address: Care of Musical Courier, 113 W. 57th St., N. Y.

John Prindle Scott
 SONG WRITER
 HOTEL ROYAL, 535 W. 112th St., New York
 Tel.: Cathedral 8-7570

PHILIP ABBAS
 FAMOUS DUTCH CELLIST
 Studio: 4835 Lake Park Ave., Chicago
 Phone Kenwood 8161

RUTH SHAFFNER
 SOPRANO
 Soloist St. Bartholomew's Church
 28 East 70th St., New York
 Telephone RHineclander 4-1759

MISCHAKOFF
 CONCERT VIOLINIST
 Concertmaster of Chicago Symphony Orchestra
 Teaching at American Conservatory of Music
 Address Congress Hotel, Chicago, Ill.

 **ALBERTO BIMBONI**
 Conductor and Vocal Teacher
 Member of Faculty
 Curtis Institute of Music, Philadelphia
 Residence: Hotel Buckingham, 161 W.
 57th St., New York Tel. Circle 7-8810

HARRY CUMPSON
 Pianist
 Management: Richard Copley
 10 East 43rd Street New York

HAROLD LAND
 BARITONE
 and
 Teacher of Singing
 Address Harold Land Mgt.,
 Yonkers, N. Y.

WARFORD TEACHER OF SINGING
SEKTBERG COACH AND ACCOMPANIST
 4 WEST 40th ST., NEW YORK CITY
 Tel. PENn 6-4897

 **SERGEI KLUBANSKY**
 VOCAL INSTRUCTOR
 Studio: 205 W. 57th St.
 New York City
 Circle 7-9020

HERBERT MUSTARDE Voice Specialist
 Teacher of Singing
 Metropolitan Opera House Studios
 1425 Broadway, N. Y.
 Tel.: PENn 8-3634
 IN LOS ANGELES DURING SUMMER

EMIL HERRMANN

RARE VIOLINS
 Rayreutherstr. 39 161 West 57th St.
 BERLIN W. 38 NEW YORK
 Full Guarantee — Expert Appraising —
 World Famous Workshops —
 Highest Grade Repair Work Guaranteed —
 Bows — Cases — All Accessories

DILLING

HARPIS
 Mgt. Hessel & Jones Studio: 35 W. 51 St.
 Steinway Hall, New York N. Y. Tel. Circle 7-1617

ARTHUR WARWICK
 PIANIST—TEACHER
 Director of Piano—Harcus Mass School for Boys
 113 West 57th Street, N. Y. Tel. Circle 7-4780

JACOB WEINBERG
 Concert Pianist—Composer—Organist
 Studio: 170 West 89th St., New York
 Phone: SCHuyler 4-7160

Burnerdene MASON
 DRAMATIC CONTRALTO
 Concert, Recital and Oratorio
 Management: Wilson Lamb, Metro, Edison Bldg., Orange, N. J.

KARLETON HACKETT
 TEACHER OF SINGING
 Kimball Hall, Chicago

FLORA BELL
 Coloratura Soprano
 Address: Care of Musical Courier, 113 West 57th
 Street, New York City

RAPHAEL BRONSTEIN
 VIOLIN STUDIO
 EXPONENT OF PROF. LEOPOLD AUER
 255 West 90th St., N. Y. C. Tel. SCHuyler 4-0025
 1714 Chestnut St., Phila., Pa. Tel. Rittenhouse 1981

HOMER MOWE Voice Training
 166 W. 72nd St., New York City. Tel. ENdicott 2-2165

COENRAAD V. BOS
 ACCOMPANIST—COACHING
 Ruedesheimer Platz 10, Berlin, Germany

CAROLINE BEESON FRY
 TEACHER OF SINGING
 2 Orchard Parkway, White Plains, N. Y.
 810 Carnegie Hall New York, N. Y.

ARTHUR DUNHAM
 CONDUCTOR
 BOSTON ENGLISH OPERA COMPANY

ELLA BACKUS-BEHR
 231 West 96th Street, New York
 Phone Riverside 9-1464

EDWARD GARRETT
 CONCERT PIANIST AND TEACHER
 Assistant to Alberto Jodis, Author of the famous
 "Master School of Piano Playing" etc.
 [New York: 817 Steinway Hall (Thursdays)
 Philadelphia: 3124 Walnut St. (Wednesdays)
 Atlantic City: 41 South Windsor Ave.]
 TELEPHONES: Circle 7-2916—Locust 5133—Dial 3-4464

BOWIE STUDIO
 THE ART OF SINGING
 Complete Preparation for Concert, Opera and Church
 297 West 75th St., New York City Tel.: SUa 7-7197

MR. and MRS. HENRY HOLDEN HUSS
 Joint Recitals
 Piano and Voice Specialists
 Entire Preparation to Concert Stage
 Special Courses for Teachers
 Studio: 808 Steinway Bldg., 113 W. 57th St.
 Address: 144 E. 160th St.
 Tel. Mott Haven 9-0363, New York

KEATOR

Organist-Director Morrow Memorial Church,
 Maplewood, N. J.
 Roxy Male Quartet and Mixed Chorus
 Special Music 3rd Sunday Evenings

BEDUSCHI
 Formerly Leading Tenor in Foremost Theaters of the world
 Voice Placing, Italian Method—Cossing for Opera,
 Oratorio, Concert. Suite 70, Auditorium Bldg., Chicago

ROYA
 SOPRANO
 BERLIN NEW YORK CITY
 Bambergerstr 61 304 West 75th St.

JERDENE BRADFORD
 CONTRALTO
 Personal Management 237 East 20th St., New York

ELLEN KINSMAN MANN
 TEACHER OF SINGING
 508 FINE ARTS BLDG., CHICAGO
 Tel. Harrison 2303

Louise St. John WESTERVELT
 SOPRANO
 TEACHER OF VOICE
 Columbia School of Music
 509 S. Wabash Ave., Chicago

KRAFT
 Concert — TENOR — Oratorio
 LIMITED NUMBER OF PUPILS ACCEPTED
 Studio: 149 W. 85th St., N. Y. Tel. ENdicott 2-8856
 Vice-Pres. Columbia School of Music

CLARENCE DICKINSON
 Concert Organist
 Organist and Director, The Brick Church and Union
 Theological Seminary.
 Director of the School of Sacred Music of Union Theo-
 logical Seminary.
 412 Fifth Avenue, New York City

OTTO LUENING
 Composer—Conductor
 2 1/2 years executive director Opera Dept. Eastman School
 Vocal Coach—Theory and Composition
 Address c/o Musical Courier, 113 W. 57th St., N. Y.

BUTLER Soprano
 PUPILS ACCEPTED
 512 Fine Arts Building Chicago, Ill.

HAMILTON MORRIS
 Soprano CONDUCTOR Teacher
 71 Willow Street, Brooklyn, N. Y. Tel. LAfayette 2-8955

SIBYL SAMMIS MacDERMID
 SOPRANO PUPILS ACCEPTED
 SHIRMAN SQUARE STUDIO: 169 W. 13rd St., New York City
 Tel.: TRafalgar 7-6761 and ENdicott 2-6748

Mme. IRMA SWIFT
 TEACHER OF VOICE
 120 West 70th Street, New York
 Phone: TRafalgar 7-8939

RICHMOND
 THE HOOSIER BARITONE
 Address care of Wilson Lamb
 Metropolitan Building Orange, N. J.

ESTHER HARRIS
 TEACHER OF MANY PROMINENT PIANISTS
 KIMBALL BUILDING CHICAGO

 **MME. LILLIAN CROXTON**
 COLORATURA SOPRANO
 Croxton Management
 HOTEL MAYFLOWER
 15 Central Park West, New York City

MARY THOMAS DUFFIELD
 SOPRANO
 CONCERT OPERA RECITAL
 6253 Sheridan Road, Chicago
 Phone: Rogers Park 1237

LEILA TROLAND GARDNER
 Dramatic Contralto
 Negro Spirituals, Dialect Songs and her own com-
 positions. Available for Recitals, etc.
 A. W. A. Club, 353 W. 57th St., New York
 Tel. COLUMbus 5-6100

VICTOR HARRIS
 TEACHER OF SINGING IN ALL ITS BRANCHES
 (Member of the American Academy of Teachers of Singing)

NATIONAL OPERA CLUB OF AMERICA, Inc.
 America's greatest organization for
 the furthering of interest in opera

Apply to President for all Information

"Not all may become Artists, but everyone can
 be taught to sing artistically."
HAGGERTY-SNELL Teacher of
 Vocal Music
 METROPOLITAN OPERA HOUSE STUDIO 1425 Broadway, New York
 Suite 8. Phone: PENnsylvania 6-3634
 Residence Studio, 131 W. 72nd St. Phone SUa 7-8587

PANGRAC STUDIOS
 VOICE — PIANO — ORGAN
 THEORETICAL BRANCHES
 415 Central Park West, New York Tel. ACademy 2-3447

Georgia STARK
 COLORATURA SOPRANO
 1416 Steinway Hall, 113 W. 57th St., N. Y.
 Mgt.: L. B. Bahymor, Auditorium Bldg., Los Angeles, Cal.

R. HODD MINTZ
 SOPRANO
 Teacher of Singing
 Studio: 236 West 70th St., New York City
 TRafalgar 7-7232 By Appointment

JOHN BARNES WELLS, Tenor
 COMPOSER — RECITALIST
 Management: Harriet Steel Pickernell
 119 West 57th St., New York Circle 7-4161

ALICE HACKETT
 in Musical Interpretations for Young People
 Address: Chicago Musical College
 64 E. Van Buren St., Chicago, Ill.

FAY FOSTER
 Composer, Vocal and Dramatic Coach
 Dramatic readings to music and costume numbers,
 specialties
 Address—15 West 11th St., N. Y. City

ARTHUR M. BURTON
 BARITONE
 Fine Arts Building Chicago

DORA BECKER-SHAFFER
 CONCERT VIOLINIST AND TEACHER—LECTURE RECITALS
 Wednesdays 8-9 P. M.
 Studio: 610 STEINWAY HALL, NEW YORK CITY
 Telephone: Circle 7-8277

MARGERY MAXWELL
 SOPRANO
 Ravinia Opera Co.
 CHICAGO CIVIC LIGHT OPERA CO.
 Seneca Hotel Chicago, Ill.

V. COLOMBATI
 VOICE PLACEMENT—COACHING
 Teacher of Josephine Lucchesi
 Present Address: Via Veni Settembre
 Sanbenedetto del Tronto, Italy. (Prov. Ascoli Piceno)
 New York Secretary: Ida Greenhouse, 18th Floor
 71 West 47th St., N. Y. Phone BRyant 9-3813


TITTA RUFFO
 Viale Tiziano 14, Rome, Italy
 New York Address:
 c/o Fred'k W. Sperling, 27 Cedar St.

MADGE DANIELL
 VOICE BUILDER
 Diaphragmatic Breathing and Voice Placement
 Studios: 131 West 110th St., New York City
 Telephone MOument 2-0777

VERA NETTE
 VOICE TEACHER
 NEW YORK COLLEGE OF MUSIC
 Vocal Studio: 2178 Broadway, N. Y. SUa 7-9155

LLOYD MORSE
 TENOR
 Concert, Opera, Oratorio
 c/o Musical Courier
 113 W. 57th St. N. Y.
 Private Phone: LOrraine 7-6895

ROSANOFF
 CELEBRATED TENOR
 TEACHER OF SINGING
 Formerly of the Imperial Opera in Moscow and lead-
 ing opera houses in Italy. Recommended by Bach-
 manoff, Serafin and Koussevitzky
 Studio: Hotel Ansonia, B'way & 78d St., New York
 Telephone: SUsquehanna 7-3526

 **LILLIAN WECHS**
 Soprano
 TEACHER OF SINGING
 Pupil of Lilli Lehmann
 NEW YORK: 160 W. 73rd St. 24 Park Pl.
 ENdicott 2-6142 Market 9676

THE BEAUFORT
 140 West 57th Street
 Tel. Circle 7-3053

Baroness Katharine E. Von Klenner
 1739 Broadway, New York

I have followed with great interest the series of articles that have appeared in this space in the last five issues of the *MUSICAL COURIER*, written by five of the greatest living musical authorities.



MISCHA
LEVITZKI

While each of these articles approached the subject of musical self-expression from a different angle, together they form an admirable definition of the true part that music ought to play in the lives of every man and woman. I only wish that it were possible to spread these articles throughout every civilized land and to get every man and woman to read them.

There is little that can be added to this symposium of opinion. However, too much emphasis cannot be laid on the plea to parents not to allow their children to become merely listeners, but to give them every encouragement in the world to express them-

Every Man, Woman, and Child Should Play, Sing, and Dance

By

Mischa Levitzki

selves in song and dance. But it is at this point that Mr. Hofmann's article looms so tremendously important, for we urgently need a still further revision in the art of training children so that the making of music on an instrument will be a thing of joy to them instead of drudgery.

While I am hardly an authority on this particular subject, and have no well thought out practical suggestions to make, I do agree with Mr. Hofmann that a very substantial part of our attention must be directed to this problem. In this connection I would like to say that I consider it just as uncalled for for parents to expect every child

who is taught music to become a professional musician as it would be for them to expect every child who is taught hygiene to become a professional medical authority.

Musical expression is all right for the woman but that it is "effeminate" for a man even to show a liking for good music or the other arts. I am afraid I do not know how to trace the origin of this idea historically, but I do know it is there. I find it among school boys, college boys and grown up men of many types, and although I am convinced that this spirit is rapidly dying out, and is doomed (witness the growing number of school orchestras), nevertheless I feel there is enough of it about to need to be fought.

To come back to the piano, which is, of course, near to my heart, it still is the basic instrument without which neither the musician nor the amateur can possibly get along. Of late, I have occasionally heard the misstatement made (usually by people who know nothing about music) that the piano as an instrument is on the wane. This is perfectly ridiculous. Whether you are going to sing or dance or play the violin, you need the piano and ought to be able to play on it to some extent.

The piano will live as long as music lives, and music can die only when the human race dies!

I do not consider any education successful if it has failed to instill at least some degree of love and appreciation of all the arts, and this idea applies to males as well as to the ladies. There is, unfortunately, still a lingering remnant of the old idea present in this country (and only in this country) that

La Navarraise Revived by Chicago Civic Opera

Season's First Performance of Bartered Bride and Le Jongleur—New Principals in Lohengrin

CHICAGO.—Features of the Chicago Civic Opera Company's ninth week were the first performance of Smetana's *Bartered Bride*, the revival of *La Navarraise* and the first performance of the season of *Le Jongleur*, both by Massenet and both with Mary Garden in the leading soprano role.

The balance of the week's schedule included the final performance this season of *Otello*, on December 22, with Muzio as Desdemona, Marshall as Otello and Vanni-Marco as Iago; a repetition of *Lohengrin*, December 23, with four changes in the cast; another performance of *Forrest's Camille* at the December 27th matinee, with Mary Garden, Coe Glade and Charles Hackett in the leads, and a second presentation of *Il Trovatore* in the evening, with the same cast which sang it at last Saturday's matinee, except that Antonio Cortis was Manrico.

LOHENGRIN, DECEMBER 24

With a new Elsa, a new Lohengrin, a new King Henry and a different herald Lohengrin was given a beautiful performance under the masterful direction of Egon Pollak, who is responsible in a great measure for the new interest shown this season by Chicago opera-goers for German opera.

In the role of Elsa, Emma Redell accomplished her finest work of the season. Both the music and the part suit her eminently and she made a sweet-voiced and appealing Elsa. She sang beautifully throughout the evening and she made Elsa's Dream one of the high lights of the altogether excellent performance.

Theodore Strack found the title part much to his liking and entirely suited to him. He

poured forth clear, ringing tones during the evening and sang as though inspired. Rarely has this fine tenor been heard to better advantage than on this occasion. His farewell aria was an exceptional exhibition of beautiful singing. Strack made a romantic-appearing knight and acted the part in a manner which equalled his excellent voicing of the role.

In Chase Baromeo the part of King Henry had an able interpreter. This young American baritone sang and acted the role in a manner greatly in his favor.

In the hands of Edouard Habich the small role of the Herald took on added importance.

Hans Hermann Nissen made his last appearance of the season impressive by an un-

(Continued on page 6)

Austral Arrives on the Leviathan

Soprano to Sing Tour of Forty-two Concerts—Reengaged for Berlin State Opera

Florence Austral, accompanied by her husband, John Amadio, flutist, arrived Monday on the SS. *Leviathan*. Since leaving this country a year ago the soprano has been heard in Australia, New Zealand, South Africa, England, and Germany. A few weeks ago she made her debut in Berlin at the Staatsoper unter den Linden, with the result that she sailed with a contract for appearances again next season at Germany's most important opera house. From now

until the end of April she remains in this country, making forty-two appearances. Mr. Amadio is assisting artist at about half of the concerts.

The following is Miss Austral's tour: December 30, Chicago (Blackstone Musicale); January 2, Montreal; 4, Stamford, Conn.; 6, East Orange, N. J.; 7, Reading, Pa.; 9, St. Louis, Mo.; 13, Buffalo, N. Y.; 15, 16, soloist with New York Philharmonic-Symphony Society in the Verdi Requiem; 20, Hanover, N. H.; 23, 24, Cincinnati (soloist with orchestra); 26, Quincy, Ill.; 27, Kansas City, Mo.; 28, Warrensburg, Mo.; February 1, 2, Seattle, Wash. (soloist with orchestra); 5, Eugene, Ore.; 9, Stockton, Cal.; 10, Fresno, Cal.; 12, 13, Los Angeles (soloist with orchestra); 17, Flint, Mich.; 18, Columbus, Ohio; 20, Dayton, Ohio; 22, Boston; 27, Northampton, Mass.; March 1, Hartford, Conn. (with Mischa Elman); 4, Northfield, Minn.; 5, Sioux City, Ia.; 8, La Grange, Ill.; 9, Milwaukee, Wis.; 14, Detroit; 18, Lexington, Ky.; 20, Jacksonville, Fla.; 23, New Orleans; April 5, Boston (soloist with Handel and Haydn Society); 9, Wellesley, Mass.; 10, New London, Conn.; 14, Minneapolis (with Apollo Club); 17, 18, Chicago (soloist with orchestra).

Mary Wigman Makes Brilliant American Debut

Mary Wigman, eminent German dancer, made her American debut at the Chanin Theater, before an enthusiastic capacity audience. This extraordinary dancer is considered in her native country as the legitimate successor of the late Isadora Duncan, and her artistic objective is (in her own words) to present "the rhythmic and emotional feelings of the times in which we live, conveyed through the plastic action of the human body." The dances are to specially composed music, not to standard and well known compositions, as in the case of most modern dancers. The music is scored for piano and percussion instruments, which on this occasion, were played by Hans Hastings and Meta Menz.

A good idea of the aims and purposes of Miss Wigman's art can be gained from the titles of her dances. These included *Shifting Landscapes*; *Heroic Introduction*; *Face of the Night*; *Pastoral*; *Festival Rhythm*; *Summer's Dance*; *Storm Song*; *Visions*; *Witch Dance*; *Celebration*; *Monotony*; *Gypsy Moods*. In all the dancer showed a deep insight into the possibilities of mood, line and emotion as expressed in bodily graces and facial play. She keeps the eye riveted on her every moment, because every moment brings something of interest and charm.

The costuming of the various dances gave additional evidence of the imagination and intellectuality of Miss Wigman. Like the music, these are created in the Wigman studio in Dresden.

In appearance the dancer is slender and lithe, physically, and facially she possesses eyes full of animation and temperament, and a wealth of copper-red hair crowns a broad, intellectual forehead. All in all, Miss Wigman is one of the most remarkable attractions thus far in the terpsichorean field, a fact that quickly dawned on her audience, leading to continuous ovation throughout the evening. Shouts of "brava" and the reluctance of the audience to leave the theater brought a repetition of the final dance.



MARY WIGMAN, renowned German dancer, who made her American debut at Chanin's 46th Street Theater last Sunday evening. She was greeted by a sold-out house and hundreds were unable to gain admission to the theater.

Anglo-American Music Conference to Meet in Switzerland Next Summer

General Plans for Meeting Are Announced by Committee

The second meeting of the Anglo-American Music Conference will be held in Lausanne, Switzerland, the first week of August, 1931. This organization held its first meeting in Lausanne the summer of 1929 under the joint presidencies of Dr. Walter Damrosch and Sir Henry Hadow. About 120 American and 300 British musicians and music teachers attended the first session.

It is anticipated that at least 1,000 musicians will attend the meeting this year. John Erskine, president of the Juilliard School of Music, is acting as the American president and Sir Henry Hadow continues in his position as British president. The American Executive Committee, acting under the chairmanship of Paul J. Weaver, Professor of Music at Cornell University, includes Mrs. E. J. Ottaway as president of the National Federation of Music Clubs, Dr. Howard Hanson as president of the Music Teachers' National Association, Russell V. Morgan as president of the Music Supervisors' National Conference, and the following members at large: Frances E. Clark, Franklin

Dunham, William Arms Fisher, and Mabelle Glenn. This committee is in charge of the organization of the American contingent for the meeting; a similar committee is functioning in Canada under the chairmanship of Ernest C. MacMillen of the Toronto Conservatory, with Capt. J. S. Atkinson of the Canadian Bureau for the Advancement of Music, acting as secretary. The British committee functions under the chairmanship of Percy A. Scholes of Montreux, Switzerland, with W. H. Kerridge, secretary of the British Music Society, acting as secretary. Mr. Scholes also acts as general secretary of the entire conference.

The program is so arranged as to combine serious professional music with a restful week of vacation in one of the most beautiful spots of Switzerland. The University of Lausanne has again offered the conference the use of its facilities, and most of the meetings will be held in the University buildings. Two programs of music will be given in the impressive setting of the ancient Gothic Cathedral of Lausanne.

Kleiber, Back in Berlin, Starts Symphony Series With a Novelty

Berg's Opera Masterfully Sung by Ruzena Herlinger—Bloch's America Has German Premiere—New Works by Pfitzner, Milhaud and Karl Marx—Juvenile Beethoven Opus Impresses Listeners—Young Pianists

BERLIN.—Erich Kleiber has resumed his duties at the Berlin State Opera, on his return from his successful visit to New York. His postponed series of symphony concerts has now commenced. At the first concert Alban Berg's *Der Wein* was performed for the first time in Berlin. Three of Baudelaire's poems, beautifully translated into German by Stefan George, form the text of Berg's extended aria with orchestra. The music is immensely complicated, manifesting excessive intellectual labor, but lacking that final lucidity which distinguishes even the most complicated works of all great masters.

Ruzena Herlinger, from Vienna, sang the enormously difficult aria with admirable mastery of intonation, accent and rhythm, and the orchestral part received most careful, even loving, treatment in all its adventurous details. A beautifully played Mozart serenade and an animated reading of Beethoven's seventh symphony completed the program.

BLOCH'S AMERICA

Dr. Heinz Unger, just back from his second Russian tour this year, chose Ernest Bloch's *America* as the principal attraction at his last symphony concert. This symphonic work, well-known all over America, was heard for the first time in Berlin on this occasion. The interest accorded the composition was considerable, as Bloch is highly esteemed here as a composer. It must certainly be acknowledged that Bloch has done splendid work in this symphony, welding together his many and widely different melodic ideas. He is a consummate master of the modern orchestra, and many episodes of great beauty and convincing accent may be pointed out in the score.

Dr. Unger performed the work with brilliant effect, strongly impressing the public. The Bloch symphonic rhapsody was preceded by Chopin's E minor concerto, played by Moriz Rosenthal with truly fascinating grace and elegance.

A NEW DOUBLE CONCERTO

In the last Philharmonic concert Furtwängler introduced a concerto for two violins and orchestra by a young Munich composer, Karl Marx, who has, during the last few years, acquired a certain reputation in Germany through a number of choral compositions. His double concerto tries to combine the methods of the old concerto grosso with Hindemith's linear counterpoint and modern orchestration. The outcome is not very diverting; an ill-matched mixture of incongruous material and a tiresome dryness of melody. The two concert-masters of the Philharmonic Orchestra, Henry Holst and Simon Goldberg, gave a highly laudable performance of the solo parts.

Otto Klemperer's second symphony concert contained, as a semi-novelty, a remodelled and abridged version of Hindemith's second concerto for viola, heard for the first time last season in one of the Furtwängler concerts. The piece has gained in conciseness, and is diverting to listen to, but hardly equal in musical substance and artistic value to Hindemith's first viola concerto, one of his most excellent compositions. The composer himself played the difficult solo part with consummate art. Klemperer gave Strauss' *Also Sprach Zarathustra* a very effective reading, concentrating his efforts more on the eminent musicianly and orchestral qualities of the score than on its questionable philosophical aspirations.

PFITZNER'S LATEST

Hans Pfitzner's latest composition, a choral fantasy entitled *Das dunkle Reich* (The Dark Realm) was heard for the first time in Berlin in a choral concert conducted by Furtwängler. The sombre, thoughtful work, a kind of modern requiem mass, is written to poems by Michelangelo, Goethe, Conrad Ferdinand Meyer and Dehmel, mainly for chorus, with a vocal solo and a few orchestral intermezzi interspersed. The score everywhere shows Pfitzner's marked individuality and his thorough and genuine musicianship. But all these positive qualities do not sufficiently counterbalance the monotonously tragic utterance, the dark coloring and a certain dryness of melodic invention.

How tragedy and delightful tone-coloring may be combined was shown most convincingly in Mozart's *Requiem*, the second number of the program. Furtwängler, helped by the very efficient Kital chorus and an able solo quartet, Mia Peltenburg, Margareta Klose, Hans Fidesser and Herrmann Schey, gave an excellent performance.

Michael Taube's chamber orchestra has now become almost an institution in Berlin

music life. In his last concert Taube made us acquainted with a new concerto for viola and fifteen solo instruments by Darius Milhaud. Hindemith was the soloist, playing the work of his colleague with artistic finish and zeal. The composition is diverting and amusing, showing again Milhaud's well known characteristics: well-defined melody of a popular stamp, treated polytonally in the accompaniment, with a free, jolly, grotesque sort of counterpoint. Hindemith also played a little-known concerto for viola d'amore by Vivaldi, a charming, masterly-written piece, worth reviving. A sinfonie in two movements by W. Fiedemann Bach, which was also played, is an interesting discovery.

AMERICAN SINGER IN INTERESTING BEETHOVEN REVIVAL

The weightiest work of the program, however, was Beethoven's Cantata on the death of Emperor Joseph the Second, written in 1790 in Bonn, when Beethoven was twenty years old. This cantata was shown to Haydn, when he stopped in Bonn in 1790 on his way to England, and impressed Haydn so much that he accepted Beethoven as a pupil. But this juvenile work of the great master may still impress listeners in 1930. It contains all the characteristic marks of Beethoven's style. Only a certain lack of formal conception betrays the writer's inexperience. One must be thankful to Taube for presenting this neglected but valuable piece. A young American baritone, Herbert Swing, distinguished himself as one of the soloists.

A number of remarkable piano-recitals are worthy of note. Leonid Kreutzer's second recital showed masterly art in every respect, a harmonious balance between mechanical and spiritual power, the mature expression of a remarkable artistic individuality. Bruno Eisner's recital, too, was extremely enjoyable, not only for the high quality of his finished and animated playing, but also for the program, presenting standard works and a number of modern compositions. Of these Paul Dessau's ambitious *Pathetic Sonata* has been heard before; Lopatnikoff's five *Contrasts* op. 16 are very short pieces of modern flavor, quite amusing and effective, in the style of Stravinsky and Hindemith; Berthold Goldschmidt's *Capriccio* op. 11 has similar tendencies.

YOUNG PIANISTS

Rudolf Serkin, the pianistic associate of Adolf Busch, though a young man, has within a few years gained a constantly-growing reputation in Germany, and is now considered one of the most accomplished of the younger pianists. His playing of Schubert, Mendelssohn, Reger, Debussy and Brahms in his first recital was of exceptional quality and distinctly individual character. Ludwig Kentner, young Hungarian pianist is, like Serkin, also a candidate for international fame. Beethoven's op. 106 was played by him with superior pianistic and mental power.

Eunice Norton, a young American pianist, was unusually successful. Her playing evinced much talent and considerable taste, so that she was able to do justice to a very exacting program, including Beethoven's Waldstein sonata, Schubert's op. 120 and Brahms' Paganini variations.

Grace Castagnetta, another youthful American pianist, promises a good deal for the future, and is already able to arouse the interest of her listeners. Grace, delicacy and fluency characterize her playing.

Minna Krokowsky, American violinist, was heard in Berlin at the Lyceum Club, under the auspices of the Music and International Committee, and received much praise for her cultivated playing. As she has announced several recitals during the next weeks, there will be further occasion for comment. HUGO LEICHTENTRITT.

Lausanne Conference Appoints Cooperative Council

The American Executive Committee of the Anglo-American Music Conference announces the formation of a Cooperative Council of American musicians and educators. The following musicians have accepted membership: Harold Bauer, Guy Maier, John Powell, Olga Samaroff, Ernest Schelling, Ernestine Schumann-Heink, Marcella Sembrich, Lorado Taft, Herbert Witherspoon, Walter Damrosch, Henry Hadley, H. Alexander Matthews, Nikolai Sokoloff, Frederick A. Stock, Albert Stoessel, Mrs. H. H. A. Beach, John Alden Carpenter, Joseph W. Clokey, James Francis Cooke, Ed-

ward Stillman Kelley, Mrs. Edward MacDowell, Daniel Protheroe, Charles S. Skilton, H. L. Butler, Frank Cody, Randall J. Condon, Archibald T. Davison, Carl Engel, Edward Burlingame Hill, John L. Landsbury, Leo Rich Lewis, P. C. Lutkin, Reginald McAll, L. B. McWhood, Daniel Gregory Mason, William C. Mayfarth, Earl V. Moore, William Lyon Phelps, David Stanley Smith, D. W. Swarthout, A. C. Thomas and C. M. Tremaine.

Chicago Opera

(Continued from page 5)

surpassable account of the part of Telramund.

Olshewski repeated her fine portrayal of Ortrud.

LA NAVARRAISE AND LE JONGLEUR, DECEMBER 24

The two Massenet operas made up the bill for Christmas Eve, with Mary Garden singing the part of Anita in *La Navarraise* for the first time, and also essaying the role of Jean in *Le Jongleur*. *La Navarraise* has not been performed by the Chicago Opera Company since the season of 1915-16. Review of this double bill will appear after its second performance next week.

THE BARTERED BRIDE, DECEMBER 25

Another triumph for the Chicago Civic Opera came in Smetana's *The Bartered Bride*, presented for the first time by our company on Christmas night with a splendid cast. As capably done, as on this instance, Smetana's gay opera should prove a great favorite with our opera-goers. It was a remarkably fine performance, and every one in the cast, including chorus and ballet, deserves only words of commendation for his or her share in making it so.

Every one in happy mood, the comedy of Smetana's opera was put across to the listeners in fine fashion, and not this season has an audience showed such unequivocal

appreciation. Maria Rajdl was a charming Maria, singing beautifully, making fun with the others at the right time and making a charming, young and girlish figure as the disappointed and then happy bride. Her light voice is perfectly adapted to Smetana's music, and lovelier singing than hers could not be asked. She made a distinct hit all her own and her every song was heartily applauded.

Theodore Strack was a perfect Hans— young, handsome, foxy, romantic, and he sang the music exquisitely.

In the comic roles of Kezal and Wenzel, Alexander Kipnis and Octave Dua were capital. Kipnis' broad comedy and alertness had the audience convulsed and only on one occasion did he overstep the bounds and fall into low comedy, in which he was assisted by Dua. It was at a moment when Miss Rajdl was singing a beautiful melody that the two comedians romped around the stage noisily much to the consternation of the stage manager in the wings, who immediately quieted them with a loud hiss or two. Kipnis sang well and acted likewise as the marriage broker, and Dua stammered through the part of the stuttering half-wit, Wenzel, most effectively.

The parents of the two lovers had excellent interpreters in Edouard Habich as Kruschina, Maria Olshewski as Katinka, Chase Baromeo as Micha and Sonia Sharnova as Agnes. Small parts, to be sure, but important when done by such fine artists.

Robert Ringling, true to his name, made a perfect circus manager. Hilda Burke was a beautiful tight-rope walker.

At the conductor's desk was Egon Pollak, than whom there is no better conductor of German opera—light or otherwise. Pollak can be both poetic and forceful and thus is he a great conductor. This was indeed one of the shining examples of what the Chicago Civic Opera is capable of. An outstanding performance!

JEANNETTE CON.

Holiday Spirit Pervades Metropolitan Opera House

Repetitions Delight Large and Enthusiastic Audiences

LUISA MILLER, DECEMBER 22

Luisa Miller opened last week, the Verdi opera attracting a large audience which seemed to enjoy the work conducted by Serafin and sung by a familiar cast. Rosa Ponselle, in the title role, did some beautiful singing, giving full vent to the gorgeous quality and power of her voice. Lauri-Volpi, likewise, gave of his best, sharing honors with Miss Ponselle. Marion Telva, as Federica, did well by the part and others in the cast were Tancredi Pasero, Pavel Ludikar, Giuseppe de Luca, Aida Doninelli and Giordano Paltrinieri.

LOHENGRIN, DECEMBER 24

The Xmas Eve bill at the opera was Lohengrin with a familiar cast. Rudolf Laubenthal, in the title role, did some of the best singing thus far this season for there was beauty of tone and a freedom in his top notes which found full appreciation. His acting was impressive and, as always, he made a handsome figure in his becoming robes. Mme. Kappel presented a handsome figure as Elsa, and sang well. The Ortrud of Mme. Branzell was highly effective and the less important parts, in capable hands, rounded out a good performance, conducted by Karl Riedel.

MIGNON, DECEMBER 25

Gatti filled his own Christmas house with a grateful and cheery holiday audience on Christmas night when he gave them his annual gift of a Bori-Gigli performance, which happened to be Mignon this time. Bori sang Mignon with that poignancy and haunting beauty which make the role a favorite with the Metropolitan's faithful ones, and Gigli, as Wilhelm Meister, was in capital voice and gave his usual finished performance.

Thalia Sabanieva made a colorful Philine, and Leon Rother, a touching Lothario. Louis Hasselmanns conducted.

DER FLIEGENDE HOLLÄNDER, DECEMBER 26

On Friday evening *Der Fliegende Holländer* was repeated with the same cast that has been heard in this work four or five times this season. The conductor was, of course, Bodanzky. There was a large audience and much enthusiasm.

HANSEL AND GRETEL-PAGLIACCI, DECEMBER 26

The Metropolitan housed a large audience, mostly children, at the special Friday matinee. The attractive bill was Hansel and Gretel and Pagliacci, and much childish enthusiasm reigned.

For the Pagliacci, Lauri-Volpi graciously consented to sing at the last minute for Giovanni Martinelli, whose continued indisposition prevented him from doing Canio. The former, in excellent voice and spirits, gave a fine performance. So did Myrna Sharlow, repeating her charming imperson-

ation of Nedda, with a freshness of voice and a spontaneity in acting that won the house. Danise's Tonio was dramatic and well sung. Others in the cast contributed their share to make the opera enjoyable. Mr. Bellezza conducted.

The Humperdinck opera also aroused childish glee, the juveniles being especially enchanted by Editha Fleischer and Queena Mario in the title roles. Dorothea Manski made an effective witch, Henrietta Wakefield and Gustav Schuetzendorf were the mother and father, and Dorothea Flexer and Beatrice Belkin appeared as the Dewman and the Sandman. Karl Riedel gave the score a worthy reading.

DON GIOVANNI, DECEMBER 27

With Ezio Pinza in the title role, Rosa Ponselle as Donna Anna, Gigli as Don Ottavio, Maria Mueller and Editha Fleischer as Elvira and Zerlina, respectively, and Leon Rother, Pavel Ludikar and Louis D'Angelo in the remaining parts, Mozart's *Don Giovanni* received a performance that was above criticism. The Minuet, effectively danced by the corps de ballet was arranged by August Berger. Tullio Serafin conducted.

TOSCA, DECEMBER 27

Puccini's *Tosca*, one of the prime favorites of the Metropolitan repertory, was the opera in the evening. Leonora Corona sang the title role. The part of Cavaradossi was taken by Armand Tokatyán, substituting for Giacomo Lauri-Volpi who was programmed to appear. Scotti was Baron Scarpia, and George Cehanovsky, Pompilio Malatesta, Angelo Bada, Alfredo Gandolfi, Millo Picco and Dorothea Flexer rounded out a familiar cast. Mr. Bellezza conducted. A large audience applauded the performance.

SUNDAY CONCERT, DECEMBER 28

A special holiday concert attracted a large audience to the opera house on Sunday evening. Besides a brilliant array of soloists the entire opera orchestra and chorus took part. There were excerpts from the Flying Dutchman, *La Forza Del Destino*, *La Traviata*, *Meistersinger* and *La Gioconda*.

In the finale of the third act of *La Gioconda* Leonora Corona did notable singing; also in the big Aida aria. Other participants in the concert were Marion Telva, Alfio Tedesco, Claudio Frigerio, Queena Mario, Mmes. Manski and Falco, and Messrs. Paltrinieri, Gandolfi, Picco, Ananian and Pasero. Mme. Mario was a lovely and rich voiced Violetta in Act III of *La Traviata*. Mr. Tedesco gave the Improvviso from *Andrea Chenier* most effectively, and Mr. Frigerio was much applauded after his excellent singing of a baritone aria from the Barber. Wilfred Pelletier and Giulio Setti alternated in conducting.

ADVICE ON PIANOFORTE PLAYING

By Isidor Philipp

Professor of the Paris Conservatoire

(Authorized Translation by Fred Rothwell)

Methods of instruction are continually being modified according to the age and ability, the dexterity and enthusiasm of the pupils, whose complexity of temperament and intellect gives occasion for the most varied counsel imaginable. It is the teacher's object to obtain the best results in the shortest space of time. Virtuosity has to become a means of expression instead of being the main end of pianoforte study. The effort made should give an artistic result corresponding with the trouble taken. Appeal must be made to the pupil's reasoning faculties; he must be compelled to work with his brain even more than with his fingers, to think and concentrate, to understand that mechanical work, which receives no attention, produces no lasting results. Above all else, it is important that he should be told how to work.

The first condition for the would-be pianist is for him to become assured that progress can come only by degrees, that things must be done with the utmost possible perfection, that mental and muscular effort go together and that work is accompanied by thought; that the purely mechanical repetition of a passage is merely fatigue which gives no result, and that the pupil's aim is to produce the maximum of progress with the minimum of effort.

It is a truism to say that technic is but a means, not an end. Everybody knows that perfectly well. The difficulty is to acquire this technic.

Good technic is only a beginning. Unfortunately, many regard it as an end in itself. The essential factor is the mental effort.

The style should be correct, natural and simple, religiously observant of the various tone-shades and indications of a composer. On one occasion, when a very great pianist had just finished playing the fourth Ballade of Chopin, introducing tone-shades and movements of which Chopin had never dreamt, I discussed his interpretation, which he stoutly defended. All the same, he was unable to find a reply when I asked him the simple question: "What would you think of a pianist who dealt with your own works in the way you have just dealt with Chopin?"

"I do not aim at originality," said Mozart, "and I should find it very embarrassing to have to define my method." And yet, in these days, the most insignificant pianist distorts the works of the masters with the utmost effrontery in his efforts to be original.

Avoid fatigue, whether mental or physical. Stop playing as soon as you feel tired.

It is difficult to appreciate the progress which each day brings. This progress is very perceptible, however, when after an interval you play a piece that has been carefully practised. You find yourself more at ease, the fingers are more obedient and the music is more alive.

The studies must be varied frequently; in all of them something fresh will be found. Digital dexterity will become more and more perceptible. Persevere with difficulties which appear insurmountable. After working hard, however, lay aside such difficult studies and continue them later. I also recommend that you do not spend too much time over a difficulty, but that you attack it several times the same day.

Always work the left hand alone, trying to play with the utmost possible accuracy—and faster than the piece really ought to be played.

When working at a new piece, first read it through and analyze it without playing it. Afterwards, work separately at all the technical or rhythmic problems. Then combine the whole, listening with the utmost attention. It is at this moment that we begin to exercise our memory. There are three ways of doing this: by the eyes, by the ears and by the fingers. I also recommend that the passages particularly difficult to remember be copied out from memory when you are away from the piano. Unity of interpretation is afterwards easily acquired. Do not be over-indulgent towards your own playing.

Study of the scales, so necessary for speed and evenness of touch, should not be mechanical. To practice scales for hours together is profitless. Above all, they must be worked at with different nuances from *ff* to *ppp*, crescendo when ascending, diminuendo when descending, and vice versa.

Press the keys very heavily, then very lightly. Work in thirds, in sixths, in tenths; then forte with one hand and piano with the other; staccato with one hand and legato with the other. Do not neglect the chromatic scale.

You should frequently study fragments of pieces, and difficult passages, and so become master of what you are playing.

Great variety is essential when practising. If it is found that certain exercises give a particularly satisfactory result, they should be repeated again and again. But as soon as

you feel that one difficulty is mastered, it is good to aim at mastering another.

Practise with changes of intensity of sound and movement, accent and rhythm, first with similar action in both hands, then with different action, forte on the right, piano on the left; smooth and continuous in the right hand, detached in the left.

Legato *pp* and slow is very difficult, because for smooth and continuous playing pressure is necessary. On the other hand, when you press, you play loudly. Pressure of the fingers should be firm enough to produce the smooth effect, and yet soft enough not to produce the loud effect.

Do not practise too strenuously. Everything should be free and supple; body, shoulders,



PIANO CLASS OF ISIDOR PHILIPP
at the School of Music of the American Art Schools of Fontainebleau.

ders, arms, wrists, hands,—but the fingers should remain firm. Always choose that method of fingering with which you feel most at ease.

In practising any musical instrument the most difficult thing, in my opinion, is to be able to listen to oneself intelligently. What wasted hours when a pupil works without concentration and control! We should endeavor to attain the utmost degree of perfection even in the slightest details. Instead of that we content ourselves with too little and too often play without thinking. Why spend hours over difficulties which can easily be solved? Concentrate upon the technical problem that worries you; pass over what you can do naturally and without effort.

Real piano playing is impossible without perfect technic; this alone enables you to interpret a work with the requisite perfection.

The best work of all is that of the brain; it is from thought that we obtain the greatest economy of time.

"To obtain a beautiful sound," says Thalberg, "one must, as it were, knead the keyboard with a hand of velvet, the keys being felt rather than struck. The utmost possible suppleness of fore-arm, wrist and fingers is indispensable.

"Avoid the method—so ridiculous and in bad taste—of delaying the striking of the song notes until those of the bass have been struck, thus producing throughout the piece a continuous syncopated effect.

"There should be nothing extravagant in the movements of the body which, all the same, must be free and untrammelled. And there must be considerable repose of arm and hands, which latter should remain supple. It is a good thing always to be listening to oneself while playing, to learn to judge oneself with the utmost severity. As a rule, we play too much with the fingers, not sufficiently with the mind.

"To play too quickly is a most serious defect. It is far more difficult than one thinks not to hurry, not to play quickly.

"Some pianists use the pedals with such a lack of reason and logic that their sense of hearing is perverted and they lose all idea of pure harmony."

Pass gradually from a slow tempo to a quick one, and that rhythmically.

Sound is the most appreciable quality of the piano. It should be worked at from the very beginning. What is the reason why we play forte? Evidently because we are made to work hard. We should be made to play piano, or at most mezzo forte. Articulation should be certain of itself and devoid of the slightest idea of violence, the soft finger-ends attacking; the result will be found to be excellent. The sound will improve and become more of a song quality. Methods of instruction are continually being modified, according to age and ability. The pupils' difficulties are not the same for all alike.

One performer will quite naturally play a shake or double notes which another can master only with great difficulty. Field, for instance, could never play a loud shake, in spite of his best efforts. By slow and concentrated work, listening to oneself while the whole, one will always succeed in improving the sound-quality obtained from the instrument. Too great insistence cannot be laid on the utility—nay, the necessity—of slowness: on this point, the greatest masters are unanimous. Georges Mathias told me that Chopin forced his pupils to work slowly and legato, at first, with a very full, effortless sound. Stephen Heller was fond of repeating the pregnant phrase: "If work is very slow, progress will be very rapid." And Saint-Saëns would often say in his humorous way: "Work slowly, then more slowly, and finally very slowly."

Never lose patience over the necessity of very slow practice. Only thus is the required

work, listening to oneself while the whole, one will always succeed in improving the sound-quality obtained from the instrument. Too great insistence cannot be laid on the utility—nay, the necessity—of slowness: on this point, the greatest masters are unanimous. Georges Mathias told me that Chopin forced his pupils to work slowly and legato, at first, with a very full, effortless sound. Stephen Heller was fond of repeating the pregnant phrase: "If work is very slow, progress will be very rapid." And Saint-Saëns would often say in his humorous way: "Work slowly, then more slowly, and finally very slowly."

Never lose patience over the necessity of very slow practice. Only thus is the required

response to punctuation in the language of letters.

The whole theory of style is based on the analogy of music with the spoken language, on the necessity of separating the phrases, of punctuating and graduating the volume of sound.

"To play the piano," said Stephen Heller, "four qualities are requisite: will, reflection, expression and intelligence. These four qualities create an artistic individuality. Play musically, work with the head more than with the fingers, think of the quality of sound you produce, play rhythmically. Rhythm is life."

He also said: "The progress of a pupil depends more on the extreme attention he bestows on study than on the number of hours seated before the piano."

The greater the speed you attain, the less should be the articulation. Remember that you utterly spoil a piece of music when you constantly play it fast; slowness is absolutely necessary if you would attain perfection; too great speed is invariably accompanied by inaccuracy.

The metronome is indispensable for fixing a movement and ascertaining its continuance at the end of a certain time of playing, consequently for rectifying mistakes or discrepancies either in *accelerando* or in *rallentando*, and in increasing or diminishing speed by very short intervals.

Mozart said: "It is easier to play fast than slowly. But is it good to do so? The listeners see the piano being played upon, but they hear only a noise which is incapable of inspiring them with emotion."

Does it not seem strange to assert that virtuosity is opposed to beauty, when we find that Bach, Beethoven, Mendelssohn, Weber, Schumann, Liszt, Chopin and Saint-Saëns composed specially for the virtuosi? Is any music more beautiful than the studies of Chopin, more dazzlingly brilliant than those of Liszt?

Are not the concertos of Saint-Saëns—the rhythmic and melodious character of which is suitable only for virtuosos—and those of Liszt—even in these days amazing in their variety, audacity and ingenuity—works for virtuosos? And is not much of modern music, of Debussy and Ravel, intended for them also?

I cannot bring these reflections to a close more fittingly than by quoting the following lines from a letter addressed to me by Francis Planté, one of the noblest of contemporary artists: "More than ever am I one who perseveres in the search and pursuit of the better, that better which is calumniously called the enemy of the good when we advise one to 'let well alone,' and which nevertheless constitutes the true essence of art."

Economic Depression

Affects London Concerts

Yehudi Menuhin the Season's Sensation—John McCormack, Galli-Curci and Rachmaninoff Heard

LONDON.—The worst musical season in years—that is the almost unanimous judgment of musicians, musical managers and observers of London doings as the year draws to its close. The optimists are practically silenced, for appearances speak louder than anything they could say. There are fewer concerts, probably not much more than half the number of normal years, and the audiences at most of the remaining concerts are smaller by at least twenty-five per cent.

The chief cause is the same as in America and other countries—economic depression such as we have not known in a generation. Here, at any rate, one cannot blame the phonograph, the radio and the whole process of mechanization. These have exerted their influence long ago. They certainly have not brought on the slump, though now that the slump is here they have, no doubt, aggravated it. People who feel the pinch are more ready, perhaps, to fall back on the radio and the phonograph record and consequently stay away from the concert hall.

MENUHIN THE SEASON'S SENSATION

Even Yehudi Menuhin, obviously the sensation of the season, was not able to fill the Albert Hall much more than half. Even that means an audience of 5,000 or so, to be sure; but with the publicity proclaiming his reappearance, and the glowing descriptions of his "magic" by the critics after his first concert, one could have counted on a sold-out house for the second, given reasonably prosperous times.

A similar story could be told in the case of Galli-Curci, whose coming was preceded by marvellous reports from the provinces that the diva was "greater than ever." Even John McCormack, an unfailing favorite with the masses who patronize the "Celebrity Concerts" did not have his usual sold out house. Neither Mischa Elman nor John McCormack as soloists with the London Symphony was enough to sell out the Queen's Hall, and you could walk into a recital by Rachmaninoff or any other artist of world reputation without reserving a ticket in advance.

LOW-PRICE SYMPHONY CONCERTS DRAW

The only exception to the rule, curiously enough, are the symphony concerts of the B. B. C. Orchestra, which are broadcast and the Courtauld-Sargent concerts, which are not. The explanation in either case is to be found in the low prices of the bulk of the seats, and the undoubtedly high quality of the offerings. In other words, a bargain.

The B. B. C. Orchestra, moreover, goes out for sure-fire hits in making up its programs. Witness the Beethoven concert conducted by Sir Landon Ronald, consisting of the Leonore overture, the E flat concerto (played with surpassing brilliance by Moiseiwitsch) and the Fifth Symphony, and the subsequent performance of the Missa Solemnis with its great new National Chorus, this time conducted by Hermann Scherchen. It used Beethoven, too, as the sugar-coating to the pill when it presented, as a "novelty," Schönberg's thirty-year old tone poem, Pelleas and Melisande, which bored critics and, if the truth were known, the greater part of the audience with its solid fifty minutes of inflated Wagner-Strauss-Mahler melange. But the audience, evidently still grateful for Beethoven's Great Fugue, op. 133, and the C minor piano concerto (played by Lamond), spent most generous applause.

DOBROWEN MAKES A HIT

The London Symphony under Issay Dobrowen (on his way to San Francisco) as guest conductor had a night of real old-fashioned enthusiasm with Dvorak's New World Symphony and Scriabin's Poem de l'Extase. Dobrowen is the ideal conductor for racy and super-emotional music of that kind; he didn't miss a thing and his nervous galvanic personality made an immediate hit with the audience.

At another concert the London Symphony served up the Bach Magnificat, with the collaboration of the Bach Choir under Dr. Adrian Boult. The choir distinguished itself especially in two beautifully sung bits of Mozart, the Tantum Ergo and the Ave

(Continued on page 35)

Paris Up to Now

Opera Houses Present Varied Repertoires—Six Leading Symphony Orchestras Engage Well-Known Conductors—A Galaxy of Famous Names in Concert and Recital

PARIS.—The musical season began as usual, although there has been a noticeable falling off in the number and variety of concerts. Recitals by singers, pianists, and violinists seem to have diminished. In every other way the musical entertainments have been up to the old time standard, both in quantity and in quality. How can a city suffer in a tonal way when symphony orchestra concerts and operas abound?

ACTIVITY IN OPERA WORLD

During the first two weeks, beginning with October 4, the works given at the Grand Opera House were: Samson et Dalila, Soir de Fete, Thais, Walkure (in French) William Tell, Tannhäuser, Faust, Rigoletto, Coppelius, Boris Godounow, Castor et Pollux.

During the same period the Opera Comique presented: Tristan et Isolde, Noce de Figaro, Werther, Cavalleria Rusticana, Madame Butterfly, Masques et Bergamasques (Fauré), La Habanera (Laparra), La Grand' Mère (Charles Silver), Carmen, La Tosca, Le Roi Malgré Lui (Chabrier), La Habanera, Le Jongleur de Notre Dame, La Navarraise, Manon, La Vie de Bohème, Paillasse, Le Roi Malgré Lui, Louise, Lakmé, Le Sicilien (Omer Letorey), Riquet a la Houppe (G. Hue), Carmen.

The Gaieté-Lyrique filled its first week with repeated performances of Guillaume Tell, Hansel et Gretel, and Mignon; and the second week with M. de la Palisse. During the same period the Trianon-Lyrique gave The Merry Widow (5 times), Comte de Luxembourg (3 times), Quo Vadis (Nouguès), La Fille de Mme. Anquet (twice), Princess Czardas (twice), Les Twenty-eight jours de Clairette, Mireille, Les Cloches de Corneville, Les Saltimbanques (Gamie), Reve de Valse, and La Belle Helene.

There are seven theaters now mounting musical comedies. Moreover, the opera houses of Paris do not close for the summer. At no time of the year are the Parisians without opera. The Trocadero however is open only from October till June. On October 28th it began its operatic season with Samson et Dalila, and Soir de Fete. The seating capacity of these houses are: Grand Opera 2,165; Opera Comique 1,500; Gaieté-Lyrique 2,000; Trianon-Lyrique 1,000; Trocadero 4,000; Bouffes-Parisiens 850; Dannon 437; Edouard VII 723; Marigny 1,000; Maturins 550; Mogador 2,000.

ORCHESTRAL CONCERTS CONSISTENTLY POPULAR

The orchestral concerts are fuller than ever. Several American students and music lovers have been unable to gain admission to some of the symphony concerts because every seat was sold. These facts speak louder than words. They show that the attractions of good music are not wasted on Parisians.

The orchestra of the Conservatoire, founded more than a century ago by Habeneck, gives its concerts in the only remaining part of the old Conservatoire, namely, the concert hall. It is conducted by Gaubert. The Colonne orchestra, now conducted by Pierné, has always played in the old Chatelet theater. The Lamoureux orchestra now plays in the Gaveau Hall, under the baton of Albert Wolff.

The Pasdeloup orchestra has the most beautiful and comfortable concert hall of all the Parisian orchestras; for it plays in the Champs Elyées Theater, and is conducted by Rhéné-Baton when he is in Paris after his tours of Russia, Italy, and Spain. The newest of all the great orchestras is the Orchestre Symphonique, which was founded with the acoustically wonderful Pleyel Hall. Pierre Monteux is its director, though the first half of the season usually finds him in Holland, leaving the Orchestre Symphonique to many visiting conductors from various parts of the world.



THE ROBERT BRAUN WOMEN'S CHORAL CLUB, MARGARET DUNN, Director. This chorus, along with other ensembles and soloists from the Braun School of Music, Pottsville, Pa., entertained guests of Pocono Manor Inn during the week of December 26. Others featured were: The School Trio (Leo Minnichbach, cello; Arthur Acker, violin; and Lee Berger, piano); Martha Adamson, soprano; Helen Thirloway, soprano; Ethel Noel, soprano; Helen Schneider, soprano; Tom Doyle, tenor; Mary Dormer, pianist; Walter Morris, violinist; and Allan Quirk's Jazz Band of fifteen pieces. (Photo by The Photo-Illustrators, Philadelphia.)

The orchestra of the Concerts Poulet plays in the Sarah Bernhardt theater and is conducted by Gaston Poulet. As all these orchestras play on the same Sunday afternoons, it is evident that they are six separate organizations, and not merely the same body of performers appearing under various names of different days of the week.

In addition to these six regular symphony orchestras, there are the orchestras of the Straram and the Siohan concerts which begin a little later in the season.

GUEST CONDUCTORS OF REPUTE

Among the visiting conductors were: Richard Strauss in a concert of his own compositions with the Straram Orchestra; Hermann Scherchen, Wilhelm Mengelberg, Karl Alwin, Ivan Boutnikoff, Hans Kindler, Manuel Horenstein, and Michel Steinmann with the Russian Opera season, including Chaliapine. The Sunday afternoon orchestral concerts of Dubruille give young artists plenty of opportunity to appear with orchestra. And the Women's Orchestra conducted by Jane Evrard is one of the most perfect organizations to be heard anywhere. There are said to be six first prizes among the cellos alone.

LEONORA CORTEZ HEARD AMONG MANY PIANISTS

Among the pianists who have played with orchestra this season are: Maurice Ravel, Lucie Caffaret, Carol Szreter, Yves Nat, Robert Lortat, Francis Lang, Arthur Rubinstein, Marcel Ciampi, Elly Ney, Andre Audoli, Lucie Stern, Robert Schmitz, with the composer Tansman in a work dedicated to the pianist, Robert Casadesu, Jeanne Marie Darré, Luon Kartum, Josefa Rosanska, Borowsky, and Edwin Fischer. There have also been a number of recitals by eminent pianists, of whom Emil Sauer is the most popular. Mark Hambourg, Alexandre Plotnikoff, Beveridge Webster, the popular Rachmaninoff, and that very brilliant and captivating young American Leonora Cortez, who made a remarkably good impression on her first appearance in Paris.

SPALDING AND MENUHIN AMONG THE VIOLINISTS

The string players include that ever welcome master of the violin, Mischa Elman, and D. Herrmann, Hortense de Sampigny, Yehudi Menuhin who had a densely packed house as usual, Albert Spalding, twice with orchestra, Renee Chemet with orchestra, and the Spanish Manuel Quiroga—to mention some of the more popular.

Maurice Marechal, Marcel Stern, and Pablo Casals have given cello recitals. Wanda Landowska has a large following for her harpsichord recitals. The string quartets visiting Paris this season have been the Roth Quartet and the Pro Arte. These, in addition to the really excellent French quartets, have kept alive the taste for chamber music. But Paris has not yet recovered from the loss of Lucien Capet, whose famous quartet was as flawless as anything human could be.

The vocalists have been many, and some of them of the highest class. Especial mention must be made of Lotte Lehmann, Henri Schlusnus, Maria Ivoguen, Victor Prah, and Elizabeth Schumann, as well as a number of very fine French vocalists.

Among the latest successful vocalists of this season must be mentioned Toti del Monte, and Ninon Vallin. This latter artist has had much experience in Spanish countries and is especially good in her interpretations of de Falla and Granados. She is soon to make her first American tour.

Robert Dunbar, a colored clarinetist, gave a recital in the Chopin Hall late in November and played the seldom heard concertos of Weber and Mozart for his chosen instrument.

Needless to say, the number of small local concerts is very great. Each performer and

teacher has his or her own circle of friends who support one or two concerts a season, as in other cities.

But when unknown artists give recitals in Paris and fail to draw audiences of large proportions, they often say that the Parisians are not musical. These visiting artists are more likely to be welcomed in smaller cities which have fewer orchestral and operatic counter-attractions.

CLARENCE LUCAS.

"Roxy" and Company to Tour

Samuel L. Rothafel (Roxy) will leave New York early in February for a three months' tour, taking his entire "gang" with him, it was announced by the NBC Artist Service.

In addition to Roxy and Schumann-Heink there will be in the company sixteen principals, a large chorus and orchestra. The group of about seventy-five will travel in a special train.

George Engles, managing director of the NBC Artists Service, announces that from ten to fourteen appearances will be made each week. A full-two-hour performance will be given and the company will visit most of the cities east of the Mississippi Valley.

It is expected that the tour will open in Brooklyn on February 4, and will include a single performance in New York on February 8. The troupe will then head toward New England.

In the party will be Beatrice Belkin, soprano, who has been singing at the Metropolitan Opera House; Gladys Rice, soprano; Harold Van Duzee, tenor; Frank Moulan, comedian; William Robyn, tenor; James Coombs, basso; Florence Mulholland, contralto; Viola Philo, soprano; the Roxy Male Quartet, Josef Stopak, violinist; Celia Branz, contralto; Lucille Fields, contralto; Dorothy Miller, soprano; John Gurney, bass-baritone; Douglas Stanbury, tenor, and Patricia Bowman.

Rima Regart to Give Recital

Rima Regart, artist-pupil of Mrs. Henry Holden Huss, will give a concert of Songs



Underwood & Underwood photo

RIMA REGART.

in Costume "For all children under eighty" in Steinway Hall on January 17 at eleven o'clock. Jeanette Weidman, pianist, will assist.

Oratorio Society Gives Messiah

On the evening of December 26, the Oratorio Society presented the 107th performance of Handel's Messiah under the direction of Albert Stoessel, at Carnegie Hall, before a large and appreciative audience. The soloists were Jeannette Vreeland, soprano; Amy Ellerman, contralto; Dan Beddoe, tenor, and Donald Pirnie, bass. Hugh Porter served at the organ and Alfred Greenfield at the cembal.

Mr. Stoessel infused genuine religious fervor into the monumental work, which was complemented by the 200 voices of the choir who at times gave an organ-like quality to the choruses.

The appearance of Dan Beddoe was the signal for much applause, which was amplified, and justifiably, after each air or recitative. Mr. Beddoe is unquestionably one of the finest oratorio singers, lending splendid diction and expressiveness to all utterances. Miss Vreeland is another artist who may call oratorio her forte. She was in splendid voice and sang with much dignity

and feeling. The other soloists, Miss Ellerman and Mr. Pirnie, acquitted themselves admirably.

Gertrude Wieder Makes New York Debut

One of the most interesting newcomers this season is Gertrude Wieder, who made her debut in a song recital at Town Hall on December 29. Miss Wieder sang several



GERTRUDE WIEDER, contralto, whose debut recital at Town Hall on Monday evening, December 29, was a distinct success.

seasons ago in a performance of open air opera at Ebbets Field, Brooklyn, when she aroused considerable attention through the natural beauty of her contralto voice. Since then she has been singing abroad and gaining further artistic development.

Her program on Monday evening was a taxing one, varied enough to display the full scope of the contralto's talents, which are many. To begin with, she has a voice of exquisite quality, rich and vibrant, and skilfully used. Notable was the singer's ability to sustain long phrases without effort, absolute evenness of scale and irreproachable diction. In addition, she is musically and has sufficient temperament to make her interpretations interesting.

Miss Wieder's debut may well be chronicled as a success. One will watch further achievements with interest. The large audience gave the singer, who makes a stunning appearance, a cordial reception, demanding many encores. Kurt Ruhrseitz was as usual a valuable aid at the piano.

A Letter to Anne Roselle

Anne Roselle received the following letter from Mrs. William Rogers Chapman after she had sung at the Rubinstein Club early last month:

"Dear Miss Roselle:

"You are indeed a great artist! Words fail me to express and convey to you the delight that your singing gave to our audience at the Rubinstein Club concert December 9 at the Plaza. I have heard only words of praise and congratulation from all our members. Your voice is beautiful! Your stage presence and personality delightful! Your graciousness and response to encores won all hearts!

"I feel sure all went home happier, because they had listened to Anne Roselle. For many it was the first time, but we feel sure it will not be the last. Mr. Chapman joins me in thanks and best wishes for you and your good husband. May you have a very Merry Christmas and may the New Year bring you many new blessings.

"I shall surely hope to hear you soon again—and please consider me as one of your admiring friends.

"(Signed) EMMA L. CHAPMAN,
"President of the Rubinstein Club."

Loeffler Premiere at Cleveland Severance Hall Dedication

The world premiere of a work by the distinguished composer, Charles Martin Loeffler, a special commission, will be a feature of the opening concerts of the Cleveland Orchestra, at the dedication of its permanent home, Severance Hall.

Rosel Benda's Recital

Chalf Hall held a large and enthusiastic audience a fortnight ago when Rosel Benda, soprano, accompanied by Francis Parsons, her teacher, gave a recital of songs in German, French and English. Encores were demanded and sung, and local papers likewise found only praise for the singer.

Chicago Opera to Give Gala Performance for Civic Music Associations' Conference



SONIA SHARNOVA



CLAUDIO MUZIO



MARGHERITA SALVI



BARRE HILL



HILDA BURKE



ANTONIO CORTIS



RENE MAISON

The eighth annual conference to be held by the National Civic Music Associations of America, Dema E. Harshbarger, president, will take place at the Palmer House, on Thursday, Friday and Saturday, January 8-9-10, and bids fair to exceed in interest and brilliance any that have preceded it.

The delegates, who begin to arrive on Thursday, will have informal discussions, and will be entertained at a tea given in the unique Bal Tabarin of the Hotel Sherman, from five to six P. M. Friday, the morning and afternoon discussions regarding artists will be held in the Red Lacquer Room of the Palmer House, with the gala performance of the Chicago Civic Opera Company in the

evening. This is an annual event, arranged by Miss Harshbarger for the entertainment of her guests which, this year, will number over a thousand.

The following gala program, at which practically all of the artists, with the exception of Miss Garden, will appear, is as follows: First act of *Il Pagliacci*, Frank St. Leger, conductor, with Hilda Burke, Charles Marshall, Cesare Formichi, Desire Defrere, Giuseppe Cavadore; second scene, Act 2, of *Lucia di Lammermoor*, St. Leger, conductor, with Margherita Salvi, Antonio Cortis, Richard Bonelli, Virgilio Lazzari, Alice D'Hermanoy, Theodore Ritch; second act of *L'Amore de Tre Re*, Robert Moranzoni,

conductor, with Claudia Muzio, Rene Maison, Cesare Formichi, Virgilio Lazzari.

As the "pièce de resistance," the gorgeous finale from *Die Meistersinger*, with Egon Pollak at the conductor's stand, will be offered. In this scene approximately four hundred people are on the stage, and with the exquisite scenery which has been created for this opera it forms a picture long to be remembered, for it is decorative to the last degree. Included in the all-star cast are the following: Maria Rajdl, Rudolph Bockelmann, Barre Hill, Edouard Cotreuil, Lodovico Oliviero, Sonia Sharnova, Alexander Kipnis, Howard Preston, Eduard Habich, Antonio Nicholich, Oscar Colcaire, Theo-

dore Strack, Robert Ringling, Theodore Ritch, Giuseppe Cavadore, Eugenio Sandrini.

Saturday brings the final morning discussion in the Red Lacquer Room, with the Honor Luncheon in the Grand Ballroom of the Palmer House, at which all of the artists of the Chicago Civic Opera Company who are in Chicago will be present, as well as speakers of international importance.

Of interest also is the fact that there will be present the delegates from thirty-five cities which have recently enlisted under the Civic Music Association banner. Over a thousand delegates will be in attendance.

Rochester to Have Noted Conductors for Next Orchestral Season

As announced in the press of last week, Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, has resigned, and at the same time has accepted the appointment for next season as conductor of the Cincinnati Symphony Orchestra. This has necessitated a change in the plans of the Rochester management, but it is one which has been foreseen for several months.

With this in mind Arthur See, manager of the Rochester Philharmonic and Civic Orchestras, has stated that several guest conductors of international reputation will present the programs by the Philharmonic Orchestra next season. The first of these, Fritz Reiner, was recently announced in the Rochester papers. Mr. Reiner will conduct the first four concerts of the season, and other noted conductors will carry on the work for the balance of the concert year.

In commenting on the general situation, Mr. See said: "It has been the theory, and possibly a fact, in some localities that the guest conductor system is not in the best interest of an orchestra. While this may be true in most cases, yet I question if it applies in Rochester. Our Philharmonic Orchestra has a limited season, but the basis of the Philharmonic, the Rochester Civic Orchestra, has a continuous season of over thirty weeks. Therefore, under the capable

guidance of Guy Fraser Harrison, this latter orchestra is in constant rehearsal and performs under one direction. Because of this rather unusual situation, we do not feel that a season, or possibly several, of guest conductors would have anything but a stimulating effect in our orchestral activities.

"We also feel that we will be especially fortunate in having Mr. Reiner to begin our concert season next year, as he is a conductor of wide experience and unusual musicianship. I am confident that he will be warmly welcomed by our public.

"Needless to say, we all profoundly regret the resignation of Mr. Goossens, but our very best wishes go with him as he enters the field of his new and larger endeavor. His host of friends in Rochester will always consider him as a Rochesterian."

De Filippi to Sing Leading Role

Arturo de Filippi, tenor, will sing the leading part in the opera *The Lovely Galathea* at the Liederkranz Club on January 10; Otto Wick will conduct. On January 14, Mr. De Filippi will give a recital in Orange, N. J.; January 24, he will give another under the auspices of the Amity League at the Austrian Hall, New York. This talented artist also broadcasts from station WOR.

As well as having a large repertory of songs, Mr. De Filippi has many operatic roles at his command.

Saminsky Work Wins Press Approval

Lazare Saminsky conducted the opening concert of the League of Composers and won an exceptional success not only for his own new ballet-cantata, *The Daughter of Jephtha*, but also for his fine choir. The many composers, leaders in New York's musical life, patrons of art, and the large audience, acclaimed the Emanu-El Choir for its vigorous and artistic rendition and the virtuosity which permitted this group to read and sing such works of formidable difficulty as the capella choruses of Hindemith and the works of Petyrek and Saminsky.

In the Sunday issue of the New York Tribune preceding the concert, Lawrence Gilman devoted the entire column to Saminsky's new stage work, and incorporated a detailed technical analysis of it. After the concert Mr. Gilman characterized *Jephtha* as a puissant and original work enriching the horizon of art.

"Without doubt the most important of the larger works was Saminsky's *Jephtha*, its orchestral part is rich in color, its music at once picturesque, brilliant, and suggestive," wrote W. J. Henderson in the New York Sun. "Mr. Saminsky's music has power and dignity. The whole performance of the Emanu-El Choir and the orchestra

under his direction was excellent," commented Henry Beckett in the Evening Post. The Telegram reviewer said: "The League concert was full of vigor. The Daughter of Jephtha by Lazare Saminsky, conductor of the concert, provided the most vital contribution of the evening."

The three excerpts from the Saminsky work given that night were performed by the Emanu-El Choir and Pan-American Orchestral Ensemble, with Ruth Rodger as soloist.

The Bloch Publishing Company has just issued a biographical and critical work concerning Saminsky as composer, conductor and civic worker.

Negro Composers Open Contest

The fourth annual contest in musical compositions for composers of the Negro race has been opened again this year. The classes are as follows:

Class I: Songs, first prize, \$100; second, \$75.

Class II: Dance Groups, first prize, \$100; second, \$75.

Class III: Negro Spirituals, first prize, \$100; second, \$75.

Class IV: Symphonic Work, there is only one large prize, \$500.

For information address The Robert Curtis Ogden Association, John Wanamaker Store, Philadelphia.

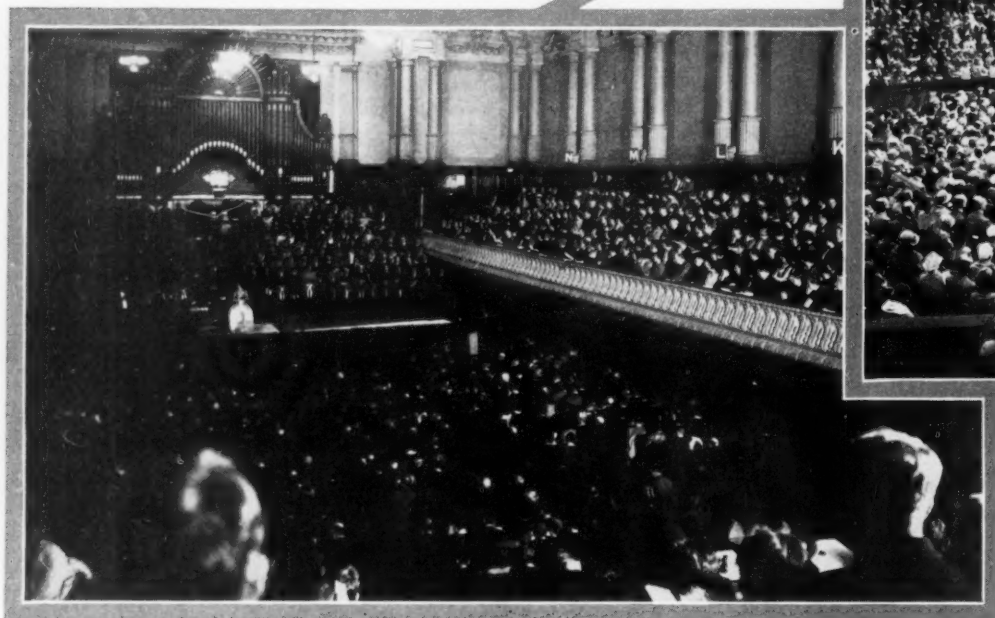
GALLI

Triumphs

Second Tour of British Isles Success

—LONDON—

"Galli-Curci packed the Albert Hall to its limit yesterday afternoon. After seven 'final' encore numbers the Albert Hall crowd stormed the platform, men throwing hats in the air, and Mme. Galli-Curci was nearly lost amid flowers." *Daily Sketch, Nov. 17, 1930*



Manchester, England, October 18th, 1930—Third Appearance

BRIGHTON

The famous prima donna came to Brighton on Saturday and conquered. An audience who filled the Dome in every part listened to her with delight, and at each appearance they encored her with the greatest enthusiasm. It was easy to understand how Galli-Curci has won triumphs, not only in England and America, but in all the leading Continental centres, for the magic of her glorious voice, the fascination of her singing, and the apparent ease with which she obtains her effects are among the most impressive things the concert platform can offer.—*The Standard, Nov. 4, 1930.*

YORKSHIRE

The most remarkable soprano of her day and generation.—*Yorkshire Evening News, Nov. 5, 1930.*

BOURNEMOUTH

She held her audience in the grip of varying emotions, excited by the charm with which she appeared to live the words and melody her voice was interpreting. She was superb, and the enthusiasm of the audience found expression in rapturous applause.—*Daily Express, Oct. 27, 1930.*

As an executant of the bel canto (beautiful singing) method she stands on a pedestal alone, her technique and intonation being alike superb.—*Times, Oct. 31, 1930.*

LEEDS

Without indulging in superlatives it will be agreed that Mme. Galli-Curci is a great singer with a highly flexible voice of extensive range, and a peculiar and pleasing tone-colour of its own. It is a voice that she uses with admirable art, and wherever vocal agility is called for she is assuredly among the first sopranos of her time.—*Leeds Mercury, Nov. 5, 1930.*

(Victor Records)

MANCHESTER

Her admirers certainly were enthusiastic. For here was lyrical beauty of a golden voice, mellowed sweetness, melody unalloyed.—*Manchester Dispatch, Oct. 20, 1930.*

Galli-Curci's golden voice was heard to exquisite effect in English, Italian, German, and Spanish songs, and she had to respond to the enthusiasm of a crowded audience with many encores.—*Manchester Evening Chronicle, Oct. 20, 1930.*

NEWCASTLE

In pure vocal technique she remains an outstanding example of dexterity, and she soon had the capacity audience in a furore of excitement. . . . Deservedly brought down the house by the sheer power of her art.—*Chronicle and North Mail, Oct. 14, 1930.*

DUNDEE

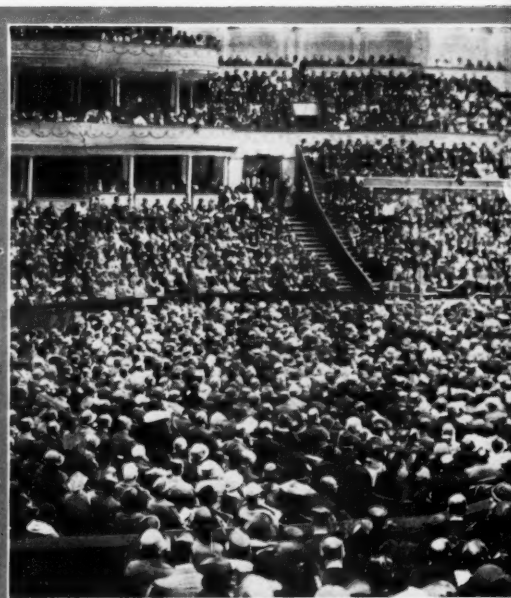
In the wide reaches of the Caird Hall her pure quality of voice, allied with all the subtleties of production which make for carrying power, had an effect of extreme beauty.

The respect in which Galli-Curci towers above contemporaries lies in the amazing flexibility of her voice.

The perfected technique of the bel canto school has so subjugated the intricacies of coloratura that, with her, the most florid of passages come with natural grace which makes them exquisite in every detail.—*The Advertiser, Nov. 21, 1930.*

LEICESTER

The charm of her voice, however, constantly overrode any disposition to criticise, and the audience was wildly enthusiastic and insistent in its demand for encores.—*Leicester Mercury, Oct. 31, 1930.*



Singing to Audience of 9000 in Royal Albert Hall. This Marked Galli-Curci's Sixtieth Appearance in England

The Daily Mail

Galli-Curci's WOMEN'S TEARS

SEVEN thousand women of all ages and types were spellbound by Mme. Amelita Galli-Curci, the prima donna, at the Albert Hall, London, yesterday afternoon.

There were some 2,000 men there as well, but they seemed insignificant, for it was a day of emotion and enthusiasm for women.

Women who came in motor-cars, modestly dressed women, from the suburbs, country women in tweeds and brogues, Indian women, and women from the Dominions, all sat bewitched for two hours by the golden voice of Galli-Curci.

Galli-Curci has never faced a more rapt audience. While she was singing was only the beauty of her own voice that made any sound in the vast Albert Hall. Not a head moved, not a programme fluttered, and there was not a cough.

But when she was not singing the women cheered and cried for more. Young women, who a moment before had been gazing at the prima donna with sort of heroine worship, and old women, whose eyes had shone with tears, joined in a riot of applause which could not be appeased until Galli-Curci stood before them again.

Management

Evans

GALLI-CURCI

in England

Session of Brilliant Achievements

—LONDON—

"So enthusiastic was the audience that she gave over a dozen encores. At the end there was a wildly enthusiastic scene, men and women stamping and shouting their applause."

The Daily Telegraph, Nov. 17, 1930



Hall, London, November 16th, 1930.
Concert in This Huge Auditorium

NOVEMBER 17, 1930.

Golden Voice. AND CHEERS.

At the beginning of the recital she, Galli-Curci was nervous, uncertain how all these women would receive her, and the applause at the beginning was only moderate.

SPANISH COSTUME.

But gradually the nervousness passed, her golden voice wove its spell, and as the women in the hall responded to its sweetness, the heart of the singer went out to them. Galli-Curci was very feminine in a Spanish costume with a draped skirt of gold material and a ruffled bodice.

The applause swelled to a crescendo the time the third group of songs had been reached, and Galli-Curci waved her handkerchief at the enraptured women, gave them kisses, and sang them sweetly after sweet song for three-quarters of an hour after the recital was due end.

The women would not leave. They crowded in a vast circle round the platform and urged Mme. Galli-Curci to sing them more songs. Smilingly she refused. And standing by her piano—sometimes accompanying herself—in the midst of this great circle she sang them "Old Kentucky Home," "Swanee River," and "Home, Sweet Home." When they thought she was going off the women escorted her accompanist back to the platform again so that she could not refuse to sing them any more songs.

The lights had to be extinguished at 11 p.m. before the women would leave.



Edinburgh, Scotland, November 22nd, 1930—Second Appearance

BELFAST

She is probably the greatest and most popular coloratura soprano who has graced the concert platform and the operatic stage for many years. Her beautiful voice, pure and flexible, is under perfect control, and in the interpretation of complex arias and simple melodies she is equally convincing, the silvery notes of her upper register being pronounced with the ease and delicacy of an accomplished and cultured artist. In the middle part of her voice the tone is of liquid and golden quality, and the charm of Galli-Curci in song is enhanced by her delightful personality. . . . She still remains the idol of the musical public in every place she appears.—*News Letter*, Nov. 28, 1930.

GLASGOW

Her coloratura is as crisp and fluent as ever.—*Glasgow Herald*, Nov. 25, 1930.

A wonderfully flexible voice, which enables her to sing the most ornamental embroideries of coloratura with ease, and when singing in Italian or Spanish her nimbleness of articulation adds an exhilaration. . . . —*Daily Record and Mail*, Oct. 22, 1930.

BLACKPOOL

She used her voice as an artist and reached remote corners of the hall by sheer tonal purity rather than by power.—*West Lancashire Eve. Gazette*, Nov. 10, 1930.

DUBLIN

She remains the finest coloratura singer of our age and generation.—*Irish Independent*, Dec. 1, 1930.

Her liquid legato quality and the perfection of her technique enabled her to bring out every little change of light and shade. . . . At times, especially in the lower register, the voice had a glowing vibrant quality which the flute lacked.

Some of her passages had all the inexpressibly sweet quality of those long-drawn-out notes of the violin that one hears from Kreisler—just too perfect for words.—*Irish Times*, Dec. 1, 1930.

EDINBURGH

Madame Galli-Curci, was received with an interest befitting her record and reputation. . . . That her art has many admirers was evident in the applause those clear-lined melodies evoked.—*Evening Dispatch*, Nov. 24, 1930.

SHEFFIELD

Delibes' "Bolero," too, demonstrated her fine vocal control; and of the songs which demanded greater agility of voice, "The Shadow Song," from Meyerbeer's "Dinorah," was most attractive. It should be added that her diction throughout the programme was wonderfully clear, in no matter what language she sang.—*Sheffield Daily Independent*, Nov. 14, 1930.

LIVERPOOL

Her choice of songs, which covered a wide range, gave her audience an opportunity of hearing her pure, bell-like voice of perfection.—*Liverpool Echo*, Nov. 7, 1930.

(Steinway Piano)

Salter

New York

BEFORE THE NEW YORK PUBLIC

DECEMBER 22

Beethoven Association

As usual, a crowded Town Hall greeted the concert of the Beethoven Association.

Its president, Harold Bauer, appeared at the piano, in Ernest Bloch's vital quintet, and also as the accompanist for George Meader, in Faure's lovely song cycle, *La Bonne Chanson*. The Bauer musicianship and pianistic art were in gracious evidence, and elicited warm and prolonged applause.

The Gordon String Quartet performed not only in the Bloch work, but also gave a polished and dignified presentation of the A minor Quartet, opus 132, by Beethoven, both compositions revealing the seriousness, technical command, and tonal graces of Jacques Gordon and his gifted associates.

The Meader interpretations had depth, insight and fine French diction and textual eloquence.

DECEMBER 25

Philharmonic-Symphony

Christmas night at the Philharmonic was additionally hallowed by a memorable performance of Cesar Franck's magnificent D minor symphony, a work that was once derided by no less a musical personage than Gounod. In Toscanini's hands the sombre, passionate moods which prevail throughout the work were projected in most telling fashion. The players responded wholeheartedly to the master's urge, and the result was all that could be desired. The two familiar Debussy nocturnes, *Nuages* and *Fetes* were exquisitely painted in tone, Roussel's *Spider's Banquet* was sprightly and spirited and the sturdy old Rakoczy march of Berlioz made a rousing close to a rare concert.

DECEMBER 26

Charlotte Lund Opera Company

The Charlotte Lund Opera Company again performed before a sold out audience

J. BEEK

NETHERLAND CONCERT BUREAU

Noorddeinde 39 The Hague

Organizes tours throughout the whole of Europe. Manages introductory recitals at the lowest prices.

Own subscription concerts in 32 towns of Holland.

of children at Town Hall, the particular attraction being Rimsky-Korsakoff's *Coq d'Or*, sung in English by the following: Oliver Stewart, H. Wellington-Smith, Madge Cowden and Mari Lane, and acted in pantomime by Wynne Goldstein, Aleta Dore (who is responsible for the charming ballet of children), Katherine Gallala, Norma Shelman and Ruth Dynes. The Allan Robbins Orchestra furnished the musical background and Mme. Lund, in her appealing manner to children, told the story of each act.

Mme. Lund is doing a great work by giving these tots various grand operas, with ballets, this fact being more and more recognized each season, and proven by another fact—each performance has been to sold-out houses.

DECEMBER 27

Steuart Wilson

There is a quality in folk music which appeals to everyone. The songs which developed as naturally as a tree grows, which are part of the racial fibre of a people will awaken response in the most sophisticated listener. Such music was presented by Steuart Wilson, tenor, at Town Hall in the afternoon. However, it was not only the fact that Mr. Wilson's program was made up of English folk songs that made his recital so enjoyable. Mr. Wilson, it is true, owes some of his success to his good taste and judgment in choosing songs in a variety of moods, all of genuine folk flavor, but the fine quality of his singing and interpretative ability would have made interesting a less well selected program. He has a tenor voice of much sweetness, flexible and used with skill, authority and unfailingly clear enunciation. He sang arrangements by Clive Carey, Elizabeth Maconchy, John Wilson, Edmond H. Fellowes, Cecil Sharp, Frederic Austin, Howard Brockway, Lucy Broadwood, Charles Wood and Arthur Somervell. He was enthusiastically applauded.

Mr. Wilson was formerly with the English Singers, and was instrumental in organizing that eminent ensemble.

DECEMBER 28

Philharmonic-Symphony

A crowded house enjoyed the same program that was given the previous Thursday and Saturday.

Mary Wigman

(See story on page 5)

Bruce Simonds

It can scarcely be considered news at this time to say that Bruce Simonds is a pianist of eminent attainments. However, Mr.

Simonds again confirmed this fact at his annual recital in Town Hall Sunday afternoon. His program comprised a Mozart fantasia, several numbers from Bach's *Well Tempered Clavichord*, the *Symphonic Etudes* of Schumann, three Debussy pieces (*Ondine*, *La Puerta del Vino* and *Les Fees Sont d'Exquises Danseuses*) and *Fantasia Baetica* by de Falla. This is a program taxing not only technically but temperamentally. Mr. Simonds met its demands successfully, and well deserved the warm applause which he received. Mozart and Bach were played with authority and good taste, and Mr. Simonds imparted to the well worn measures of the Schumann composition interest and interpretative warmth. The Debussy preludes were equally fortunate in their presentation. The de Falla fantasia was a brilliant technical achievement, and throughout the program Mr. Simonds played with breadth and depth of tone.

Nastia Poliakov

That popular figure, Nastia Poliakov, Gypsy singer, gave her third and last recital before going on tour, to a house filled with admirers, old and new.

The melodies which are not only reminiscent of the Hungarian gypsy but have much of the Russian coloring, are given by this artist in an intimate and altogether alluring manner. While her voice is deep in color, sometimes even masculine, it is not so much on it that the listener focuses his attention but upon the interpretative gifts of Madame Poliakov, which not only have variety as an asset but a wealth of emotional appeal.

Her brother, Dmitri Poliakov, was again at her side strumming his guitar and Gleb Yellin followed their elusive rhythms at the piano.

When Madame Poliakov wishes particularly to stress the underlying meaning of her song she rises from the otherwise sitting posture which she assumes during her recital. These moments are few and therefore all the more significant.

Kreutzberg and Georgi

Harold Kreutzberg and Yvonne Georgi returned to New York for their seasonal debut here at this Sunday performance, and gladdened the hearts, fancy, and eyes of their closely thronged admirers.

The art of this remarkable couple has been analyzed—if indeed it can be—so many times that another essay on the subject at this time would be useless repetition.

Rich in ideas intelligently applied, possessed of every variety of steps, gesture, and moodal pantomiming, and equally at home in illustrations suggesting tragedy, poetry, or comedy, Kreutzberg and Georgi are a combination whose tremendous popularity is very easy to understand.

The opening program of the present New York series (they appeared four times this week), of the wonderful artist pair offered several numbers which they had not previously presented here; for instance, a duet, with Mozart music, danced daintily and with exceeding grace; three miniatures in the

Dr. G. de KOOS

Concert Manager

In NEW YORK from

Jan. 9th to Feb. 1st at

BUCKINGHAM HOTEL

101 West 57th St., New York

Tours Arranged in All European Countries

Schoutenstraat 48 The Hague, Holland
Cable address: Musikos

Spanish style, a Kreutzberg solo, infused with Iberian feeling and fire; music by Ravel, Milhaud, and Casella; and Menuetto (Bizet) done by Georgi with inimitable charm and sensitive suggestion.

Some other particularly striking achievements of the entertainment were Salome, Three Mad Figures, Bad Dreams, Master of Ceremonies, and Pavane.

Klaus Billig furnished his usual understanding and flexible piano accompaniments.

Smallens Conducts

Philadelphia Orchestra

Presents Interesting Program

PHILADELPHIA.—The thirteenth pair of this season's Philadelphia Orchestra concerts were given on December 26 and 27, under the leadership of Alexander Smallens, assistant conductor.

The Tchaikowsky Fourth Symphony was the opening number, well read and played—with perhaps, the Andantino and Scherzo standing out most prominently in points of excellence. In the Andantino, very fine solo work was done by the wood-wind "firsts," beginning with the oboe solo part beautifully played by Marcel Tabuteau and ending with equally fine playing by Walter Guetter on the bassoon.

Symphony Classique by Prokofiev, was a novelty to Philadelphians, and a very welcome one. It is particularly interesting, as a bit of really melodious, classical composition by a modern Russian. From beginning to end it was enjoyable, revealing the modern influence in occasional intervals, and in the clever use of the orchestral voices. Mr. Smallens gave it a charming interpretation.

The interesting *La Valse*, by Ravel, closed the program in a blaze of orchestral coloring. This, too, was splendidly read and played. The audience accorded Mr. Smallens much applause. M. M. C.

Antonietta Stabile to Give Impersonations

Antonietta Stabile will present in her own original way five Italian dramas (in Italian) on five consecutive Monday afternoons, beginning January 12, at the home of Mrs. Schatia. Miss Stabile is well known in New York for her inimitable impersonations of characters from operas.

Substitute Program on WEA F

Handel's *Messiah* was broadcast over Station WEA F on Sunday, December 28, from the Tabernacle, Salt Lake City. This program was in substitution for the regular National Oratorio Society hour. Next Sunday (January 4) the National Oratorio Society, Reinold Werrenrath, conductor, will resume their weekly broadcasts with a performance of Rossini's *Stabat Mater*.

Abby Morrison Ricker Repeats Program

Abby Morrison Ricker, soprano, who recently presented opera soliloquies at her New York studio, repeated the program on December 16. Miss Ricker has been very successful in these characterizations.

Lorraine Foster Corrects Us

In the interview with Lorraine Foster which the *MUSICAL COURIER* printed in the issue of December 27, quotation marks were omitted in part of the extract in which Harold Vincent Milligan refers to Stephen Foster as "one of whom (great American folk song writers) America need never be ashamed."

ELENA CERHARDT

SCHOOL OF SINGING

at the State Conservatory of Music, Leipzig.
Training in Opera and Concert
Private Courses.

Apply to Sec., E. Gerhardt, 10 Fockestr., Leipzig.

DON COSSACK

RUSSIAN MALE CHORUS — Serge Jaroff, Conductor

The Outstanding Musical Sensation—The World's Greatest Chorus

IN AMERICA ALL SEASON 1931-1932—NOW BOOKING

Management: METROPOLITAN MUSICAL BUREAU,

551 Fifth Avenue, New York City

Division Columbia Concerts Corporation of Columbia Broadcasting System



FRIDA LEIDER

CHICAGO
CIVIC
OPERA

Baldwin Piano
Victor Records

HARRY MELNIKOFF

VIOLINIST

Recital Management
Arthur Judson

Steinway Hall New York

BERTA GERSTER GARDINI IS 100 PER CENT FOR OPERA

Distinguished Teacher and Coach Feels That as Long as It Stimulates Arguments Pro and Con, Opera Is Still a Subject of Paramount Importance—
Her Views Substantiating Her Claims

All the recent arguments which have been provoked by the comments of famous musicians who have stated that opera is waning, dying, going through a stage of revolution, is not up to date and is losing interest, have not in the least disturbed Berta Gerster Gardini in her belief that opera is one of the branches of music which will live, and which is an asset in the attainment of a good general musical education. Berta Gerster Gardini is the daughter of the celebrated operatic singer, Etelka Gerster, and since her retirement from the concert and

proper conception of values in singing, and to keep alive the traditions of bel canto, which otherwise might not hope for such general acceptance and wide popularity—to say nothing of the danger of being lost altogether.

"In my opinion also, opera is the means of keeping alive the traditions of bel canto," Madame Gardini continued. "It does even more: it keeps alive the traditions of the composers' ideas and their histrionic intentions, which cannot be clearly given in print but only transmitted from person to person."

Then it was that Mme. Gardini told us a very charming story and, she said, a very true one. When her mother, Etelka Gerster, was very young, in fact about seventeen years old, she was studying Rigoletto. An impresario (he was the famous Gardini who later became Etelka Gerster's husband and Mme. Gardini's father) happened to mention to Mme. Marchesi, Gerster's teacher, that he needed a soprano to sing the role of Gilda. The teacher said that she had a young singer who had much promise, but was rather inexperienced; however, she would be glad to have her take the part.

"Very well," said Dr. Gardini, "send her to Venice."

At the first rehearsal, when the young singer began to sing the famous aria, Caro Nome, a voice from out in the auditorium was heard to say: "No, no, that is not the

way I meant that aria to be sung. Come to see me, my dear child, and I will teach you." It was Verdi!

And Etelka Gerster went to Verdi and learned the aria as he wished it sung! One of the points which Verdi explained to her was, that the enigmatic rests, which he has indicated between the words, Ca-ro No-me del-mio-cor, were put there because he realized that Gilda would be very much out of breath following the dramatic and intense love duet, which she and the Duke sing preceding the aria. And so has come down to us the exact tradition as to how Verdi intended the Caro Nome to be sung. Mme. Gardini still possesses the score containing Verdi's markings.

"To continue," said Mme. Gardini, "when I hear discussions about opera and whether or not it is time to give it up, I wonder if the cultured public realizes that in doing so it would be the same as closing the museums containing the great masters' paintings, thereby denying the artist the possibility for inspiration to new and greater art to come."

"We must not think only of ourselves. We have great obligations toward the coming generation. The occupants of the famous diamond horseshoe do not sit in the Metropolitan only to enjoy themselves. They protect and preserve, through their wealth,



BERTA GERSTER GARDINI,

traditions which we have inherited, and which must be afforded those who follow through the opportunity of enjoying the great operatic masterpieces." M. T.

Strauss Opera Filmed

LONDON.—Richard Strauss is preparing a film version of one of his lesser-known operas, Die Frau Ohne Schatten (The Woman Without a Shadow). J. H.



BERTA GERSTER GARDINI,

as Gilda in Rigoletto, the opera in which she made her debut in 1916 at the Berlin Civic Opera, which at that time was known as the Charlottenburg.

operatic stage, has been carrying on, first in Germany, then in Cincinnati and now in New York, the principles of her mother's renowned school.

"I wonder if it is generally realized by all the savants of opera," commented Mme. Gardini, "that as long as a subject stimulates arguments pro and con that subject is very much alive? That the very fact that people are discussing its value is indicative that the matter is still of great and general interest? And I might say that in this particular instance the subject, opera, cannot die because it has too many advantages."

"I am an Italian, so naturally I am one hundred per cent for opera. To me a perfect performance of a masterly written opera, as I have witnessed at La Scala, Bayreuth, our own Metropolitan, Berlin's State Opera, and other important theaters, is one of the highest forms of pleasure that art can give."

"Hastily to enumerate some of the advantages of opera," continued Mme. Gardini, who is very definite in her opinions, and who is thoroughly sold on them, "I might say that the most important advantage is, that, more than any other branch of music, it instills a true culture and develops its students artistically. No other musical ramification requires of its devotees such a knowledge of the languages, of history, an appreciation of literature, a certain taste for painting, a regard for architecture."

"Opera furthermore stimulates interest in the young. When they attend its performances curiosity naturally will be aroused. They will want to know what the story is about, and since practically every opera has its local color and historical background, they will assimilate without effort a certain amount of information and a clear idea of the different periods of the various nations, their costumes, manners and style."

"The operatic stage is also highly educational because it develops absolute responsibility in the individual. For example, even the five year old child in Butterfly, the moment she is in front of the public must act for herself and nobody can help her."

"I would also emphasize the point which Leonard Lieblich made in his clever answer to the following letter addressed to him:

"Dear Variations: I read much about opera not being musical art in its highest form, and about opera singers not being musicians. Opera is enjoyed by millions of people. Should they shun it? Has it no value? And why should musicians abhor it as they claim to do? An answer to my question in your Variations would be appreciated. Very truly yours, B. F. Rollins."

"Mr. Lieblich's answer in part was as follows:

"Whether or not the popularity of opera interferes to some extent with support of concerts is a question that occasions much argument pro and con, but the favorite recital artists always seem to have successful seasons and the orchestras are supported generously by guarantors and concert goers."

"Opera helps to preserve and emphasize the

NAEGELE

AS SOLOIST

WITH

ROCHESTER

PHILHARMONIC

"Clean-cut, Incisive, Dramatic."

—Rochester Democrat and Chronicle.

"A Rachmaninoff concerto, with Charles Naegelé at the piano, served to transport the audience at the Eastman Theatre, last night, to such a pitch of enthusiasm that one wondered what the Philharmonic Orchestra could offer to follow which would not seem an anticlimax. Charles Naegelé's playing has a thrilling quality which seems almost to come from beyond and outside him, as if he were a channel through which the music flowed. His virtuosity never intrudes itself; but the virility of his tone and its clarity impress themselves. Beyond all these is a certain fine intensity of mood which makes his playing notable."

—Rochester Times Union.

Naegelé uses and endorses the

Baldwin

Exclusively

Management: Beckhard & Macfarlane, Inc., Fisk Building, New York City



Bucharoff's New Instruction Book Arouses Unusual Interest

An Interview With the Pianist-Composer-Author

Simon Bucharoff, noted pianist and composer, was first known in America as a concert pianist and afterwards came into prominence as a result of the performance



SIMON BUCHAROFF.

in Chicago of his opera, *The Lover's Knot*, and in Frankfurt, Germany, of his *Sakakra*. More recently several of his symphonic

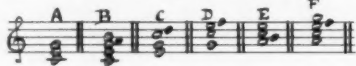
compositions were played under the direction of Mengelberg and Goossens.

As the result of a printed announcement which reached the *MUSICAL COURIER* office, it became known that Mr. Bucharoff had written an instruction book entitled *The Modern Pianist's Text Book*, an Encyclopedia of Practical Information. This seemed so interesting that an interviewer from the *MUSICAL COURIER* called on Mr. Bucharoff for further information.

In reply to a question by the interviewer regarding his textbook for pianist, teacher and student which is now on the press and to be released to the public next month, Mr. Bucharoff replied that for years he has been adapting the pianist's technical material with the view of eliminating, as much as possible, technical studies such as Czerny, Gradus and Parnassum, Cramer, Heller, and in replacing them with technical exercises in simple modulatory form; thereby saving the student a vast amount of energy, time and money, and giving the student a better opportunity of getting acquainted with classic and modern piano literature. To illustrate his statement he said:

"The principle of sound piano-playing is to relieve as much as possible the tension and anxiety of the student (child or adult) which is caused by the fear of not being able to master the technical difficulties of the composition. For example, the student will usually look at the keyboard seventy-five per cent, instead of looking at the music or thinking in space, while playing. This shows that the music is not in the mind, where it should be, but in the fingers. The result is that the student stutters, makes mistakes, thereby retarding sight-reading ability, impairing the faculty of hearing and that of becoming self-critic of one's own playing.

"One can readily see that it is essential to get command of the keyboard, to free the faculties of thinking and hearing at the same time, without having to look at the keyboard so frequently, and how can this be done, if not by the proper and judicious technical preparation, so that the music played really sounds like music? Every piece of music from the simplest piece to the most difficult modern composition when analyzed is found to rest upon the following chords:



"In other words, upon major and minor triads and sevenths, and to simplify matters, upon triads and sevenths in inverted forms with added notes (in reality, chords of the ninth, eleventh, thirteenth) chromatically changed.

"Take at random any composition from

Bach and the old masters, the classic, romantic and modern composers, and one discovers immediately that upon these chords are based their melodic lines, whether they be in scale, broken chord, octave, chords or double passage formations, diatonically or chromatically placed. Now then, it rests mainly upon the training of the fingers, wrist and arm, how one can cope with these formations to secure quality of touch, facility, brilliance and power. Principally, the foundation of all is in the extension between the fingers and their control, so that no matter how much pressure is exerted upon them by wrist and arm, they should always be pliable; in other words, the hand must be like a good sponge or elastic, to absorb pressure without injury. It stands to reason that the student can not make a figure sound properly, like the following, if the extension is not pliable and free:



"By a process of numerous exercises based upon simple modulations of the chords mentioned, easily mastered by any student, no matter how young or old, a ready facility, clarity and broad singing tone is rapidly attained, so that the application thereof to the instructive piece, whatever it may be, assures the student the mastery to such an extent that it becomes a pleasure to practice the exercise and a joy to play the piece and make music out of it, because the keyboard has become a plaything, and the student is at all times aware of the tonality being played.

"Why practice a lot of superficial and useless technical studies, when later in life they are not utilized, nor have they any bearing upon the technical and musical development of the student?

"It is my definite opinion that teachers should guide the student along these lines so that children will learn to play rapidly and well and increase their desire for piano study, which after all is not only the principal home instrument, but is the orchestral background for singer, violinist or any other instrument and instrumental combinations, professional or amateur. Teachers should as rapidly as possible put the student through all the grades to become self-sustaining in order to begin self-expression, and it should not be too long a study from fundamentals upward to achieve a certain amount of maturity. It should be a duty and pleasure to the teacher to advance the student rapidly.

"I can not approve 'Moderation in Music' as recently expressed in a New York Times editorial because unfortunately artists and composers can not live forever and the student of today must automatically become the artist and composer of tomorrow, and how can one detect the genius of a Hofmann or a Heifetz, which like a constellation of brilliant stars must be accompanied by lesser ones, if not by a proper technical and musical education!

"Peter and Florence go to school and study arithmetic and other things, whether they like them or not, and music should be taught the same way. Technic is necessary to express music, and it only depends in what proportion and how it is handed to the student.

"Take away music, drama and literature and what is left for sustaining the amusement and cultural life of the home and nation? This playing at tunes and pieces which the student likes (but most of the time can not master) and added to this the great amount of elementary methods floating about the country at large, are just like feeding children with a lot of candy. It tastes sweet and good at first, but later causes indigestion!

"The child should be taught properly at the beginning and parents should not compel but should rather encourage a good musical education and appreciation equally essential as any school education. Coming back to 'The Modern Pianist's Textbook,' I do not hesitate to say that everyone who is progressive will find it of great educational value, since every phase of the pianistic problem is absolutely met, and there is a great deal of practical information to meet all requirements of the pianist, teacher and student.

"All that is necessary is to select any exercise needed by the student or pianist and apply it to the composition played, thus saving the student a really considerable amount of money invested in various types of so called finger exercises, which usually are monotonous and unmusical and not always do they achieve the results intended.

"The textbook is published by the Allegro Musical Art League of America, Inc., and the Edward B. Marks Music Company will be its sole distributing agent.

"The league is an association which I was instrumental to bring into being, for the purpose of publishing outstanding musical works by American composers. The president is Lazarus White, president of the Spencer, White & Prentiss Contracting Corporation and director of the Broadway and Plaza Trust Company, and as soon as the organization receives the promised financial pledges, it will go ahead with its plans on a large scale.

"Charles Wakefield Cadman is one of the stockholders and I happen to be its musical executive director. Joseph Blinstein is secretary and treasurer."

National High School Chorus to Meet in Detroit

Over Five Hundred Voices to be Heard in February

The third National High School Chorus will consist of five hundred and thirty voices and was selected from 165 high schools and academies throughout the United States.

Dr. Hollis E. Dann, who will conduct, is sure that when this group assembles as a chorus for the first time in Detroit on Friday, February 20, for the initial rehearsal, it will be well prepared. The concert is scheduled for Tuesday evening, February 24, in the Masonic Temple, and is a feature of the National Educational Conference to be held at Detroit at this same time.

Vera Bull Hull Presents Artists

Concert Management Vera Bull Hull seems to be making a specialty of artist's recitals. On January 10, Florence Harde-man, violinist, will play at Town Hall. On January 12, Charlotte Heller, pianist, will give her second New York recital. Katherine Bacon, whose New York recitals have become so popular, will give her second piano recital of the season at Town Hall, January 24, and Frank Kneisel, violinist will play at Town Hall, January 27.

Later recitals will be given by Lucia Chagnon, soprano, at Town Hall; Alexander Kisselburgh, baritone; Nella Miller, winner of the Schubert Memorial, will give her second New York piano recital on February 23; the Marianne Kneisel String Quartet appears in one of its annual recitals, on February 24 at Town Hall. On March 8 Germaine Schnitzer and Ignace Hilsberg will give another of their inimitable two-piano recitals; last year's program by these two well-known pianists was considered one of the most outstanding events of the season. On March 21, Xenia Nazarevitch, pianist, of the Curtis Institute, will give a recital in Town Hall.

Prof. Carl Flesch

Teacher in Berlin, Fasanenstr. 73: Oct.-March, in Baden-Baden, Kaiser Wilhelmstr. 23: April-Sept. Inquiries: Secretariat Prof. Carl Flesch, Baden-Baden, Germany.

RICHARD McCLANAHAN

Matthay's Analysis applied to everyday teaching

Lecture-course: Ten Thursday mornings—beginning January 8

Studio: 706 Steinway Hall, New York
Studio Phone: Circle 7-1491
Residence Phone: Kings. 6-5122

The 7th American Tour 1931-32 Now Booking

English Singers

OF LONDON—Programs of Madrigals, Folksongs, etc.

Management: METROPOLITAN MUSICAL BUREAU, 551 Fifth Ave., N. Y. City
DAVISON COLUMBIA CONCERTS CORPORATION of COLUMBIA BROADCASTING SYSTEM



Lily Pons

Coloratura Soprano—Metropolitan Opera Company

MANAGEMENT
METROPOLITAN MUSICAL BUREAU
551 Fifth Avenue
(corner 45th St.)
New York

REINALD WERREN RATH BARITONE

Management NBC Artists Service

George Engles, Managing Director

711 Fifth Avenue, New York City

SEASON 1930-1931

MAAZEL

Chicago Tribune—"MAGNIFICENT PERFORMANCE"

New York Times—"RHYTHMIC FIRE AND SPLENDID ENERGY"

Sioux City Tribune—"AN UNFORGETTABLE INTERPRETATION"

European Representative: George Albert Bachaus, Berlin



Carl WEINRICH

Organist



Photo by Kubey-Rembrandt Studios

Carl Weinrich, successor to the late Lynnwood Farnam as organist and choir leader of the Church of the Holy Communion, New York City, is widely known as a concert organist and a disciple of Mr. Farnam, with whom he studied for the past four years at The Curtis Institute of Music. Mr. Weinrich was selected as one of the soloists at the convention of the American Guild of Organists last summer; and has held the position of organist and choirmaster of the Church of the Redeemer, Morristown, N. J., and also St. Paul's Presbyterian Church, Philadelphia.

"One of the finest recitals of the Convention was given by Carl Weinrich, organist of St. Paul's, in which he displayed a magnificent technique in a very difficult program, as well as profound musicianship."

—S. L. Laciari, Philadelphia Public Ledger

"Mr. Weinrich, a pupil of that notable Bach interpreter, Lynnwood Farnam, gave a skillful performance of his solos."

—F. D. Perkins, New York Herald Tribune

"Mr. Weinrich's playing of the Franck Grand Piece Symphonique was easily the finest work. The present reviewer never heard this work played with finer style and deeper feeling."

—The Diapason

Mr. Weinrich will give eight concerts of modern music at the Church of the Holy Communion on Sunday afternoons and Monday evenings during the month of January; and eight concerts of Bach's "Art of the Fugue" on Sunday afternoons and Monday evenings in April.

Giuseppe Verdi in Word and Picture

(In eleven weekly instalments, Part I appeared Dec. 13)

PART IV

(Part V next week with subsequent instalments to follow)



(23) GIUSEPPINA STREPPONI

at about 1840. The nobility of the famous singer's character is easily discernible from this beautiful oil painting. (Photo by Courtesy La Scala Museum)



(24) THE HANDSOME VERDI

at about 1849 when his charms and success won for him the hand of Giuseppina Strepponi. Verdi was now entering the period of his career which was bringing forth his most popular triumphs, if not his greatest works which came at practically the close of his life. Verdi's success, at this time, aside from the fact that he had a great genius for composing, was due to the propitious time when his works appeared. Of the three forerunning operatic favorites, Rossini, Bellini and Donizetti, only the latter was active. Furthermore the manly vigor and directness of Verdi's style made an irresistible appeal in contrast to the sentimental and long drawn out style of his predecessors. Also the political situation counted for much in Verdi's triumph. The

Lombards, writhing beneath the iron hand of Austria, hailed as a liberator a musician who openly gave expression to their yearning for liberty. Compared to his later works these earlier operas of Verdi are crude in method and treatment, but they are full of magnificent tunes, which is perhaps the greatest factor in his popularity. (Photo by Courtesy La Scala Museum)



(25) VERDI'S STUDY IN HIS VILLA,

which occupied the ground floor of the right wing of the house. His bedroom adjoined it. The desk in the center of the room was the one on which the master did the greater part of his composing. His cap may be seen perched on the left corner of it; his watch hangs at the right of the shelves and his keys are in the locked drawer. Another desk stood by the window at the left. The piano was a fine Erard, on the top of which lies the familiar Verdi black felt hat. Above the piano hung the painting of his old friend, father-in-law and benefactor, Antonio Barezzi, and the small painting below it is of a Verdi pupil and devoted friend, Emanuele Muzio. As may be seen the room, filled with pictures, photographs, carvings and souvenirs, was extremely cozy and homelike.



(26) ANOTHER STUDY OF MRS. VERDI, the original of which is owned by G. Ricordi & Co., of Milan. It was made, probably, about 1895.

Giuseppe Verdi in Word and Picture



(27) ANOTHER VIEW OF VERDI'S HOME

This is, evidently, a much older photograph than the preceding ones as it shows the house before the side wings were added to it. One can easily imagine the genial composer wandering about the gardens he loved so much and to which he devoted so much care. (Photo by Courtesy La Scala Museum)



(29) PIANO USED BY VERDI,

in the earlier days of his career, in fact it is said that the composer used the instrument until about 1850. That would be up to the time when he wrote *Stiffelio*, which was performed for the first time at Trieste on November 16 of that year. The opera was not successful; not even after it was rewritten and retitled as *Aroldo* seven years later. Nevertheless, the work contains some very noteworthy passages. (Photo by Courtesy La Scala Museum)



(28) THE VERDI THEATER IN TRIESTE

The Theatre Grande, in Trieste, which later was named Theatre Verdi, saw the original productions of two of Verdi's operas. On October 25, 1848, *Il Corsaro* and on November 16, 1850, *Stiffelio*. Both works are counted among Verdi's less inspired creations and could not hold their place on the repertoire. The Theatre Verdi, however, again produced these works later when they proved to be somewhat better performances.



(30) EMANUELE MUZIO,

distinguished musician and conductor, who is said to have been Verdi's only pupil. Verdi thought much of this gentleman, judging from the affectionate correspondence between them and his photograph hung in Verdi's studio directly under that of his father-in-law and benefactor, Barezzi. It was to Muzio that Verdi wrote, at the time of the failure of *Traviata*, the following: "Is the fault mine or that of the singers? Time will tell." (Photo by Courtesy La Scala Museum)



(31-32) VERDI COMMEMORATION MEDAL

cast in 1850. The art work is by Frener. This is merely one out of the many medals which were cast for the composer during his lifetime. (Photos by Courtesy La Scala Museum)



Maloof Plays for Einstein and Tagore

Alexander Maloof, one of New York's well known musicians, was soloist at the Ritz Carlton Hotel on December 7 for the New History Society at a special reception given in honor of Sir Rabindranath Tagore, the poet and philosopher. The affair was sponsored by Lewis Stuyvesant Chanler, former Lieutenant Governor of New York State, and Mrs. Chanler.

The grand ballroom of the Ritz Carlton was crowded to its capacity, about two thousand people attending, and Mr. Maloof's piano playing won instant recognition especially when he played his own Rhapsody Orientale. This number is an original composition and he performed it in a manner which convinced his audience immediately of his qualifications as pianist and composer. After Tagore's entrance, Mme. Fedora Kurban, a soprano, sang a song composed by Mr. Maloof for the occasion. The music was set to a poem by Tagore, and after Mme. Kurban's rendition the original manuscript was presented to Tagore by the composer. The famous poet was deeply touched. Mme. Kurban also sang the Indian Bell Song from Lakme and was well received by the large audience.

Mr. Maloof's playing at Tagore's reception was so enthusiastically received by the

large audience that the New History Society re-engaged him to play at the reception given in honor of Prof. Albert Einstein, December 14, in the grand ballroom of the Ritz Carlton Hotel. His playing again was well received. It was on this occasion that Einstein delivered his first speech in America, the subject of which was world peace. Einstein was introduced by the Hon. Lewis Stuyvesant Chanler. Helen Keller, the blind author, was present, and there were also many representatives from the press.

Mr. Maloof has done considerable concert work of late, and at one of his concerts given for the N. Y. Tribune Fresh Air Fund at the Marks Memorial Auditorium, he played before a large Dutchess County audience the Twelfth Hungarian Rhapsody by Liszt, also the second and the Rondo Capriccio (Mendelssohn) and several Chopin numbers, all



ALEXANDER MALOOF.

of which were well received and warmly praised by the press.

Mr. Maloof is also widely known as a conductor, having done considerable radio work for the National Broadcasting Co., and the Bamberger Symphony Orchestra over WOR with success. He has also made records for the Victor Company and some piano recordings for the Duo-Art.

This talented musician needs no introduction to the musical world whenever Oriental music is mentioned, as he is recognized as one of the foremost exponents in America, having written several volumes of this kind of music and having perfected this type to the extent that it is sought after by large symphony orchestras and well known conductors. He wrote the music to the Oriental Ballet performed by Adolf Bohm and the music for the late Rochanaia's Oriental dances. These numbers were played at Carnegie Hall by the New York Symphony Orchestra under the direction of Walter Damrosch. However, Mr. Maloof does not confine his composition to Oriental music only, as he has to his credit many Occidental compositions, one especially well known entitled, For Thee America, a national anthem endorsed by Walter Damrosch and other well known celebrities. This anthem was officially adopted by the New York Board of Education and also in other cities in America and is sung daily at many of the public schools throughout the United States.

Harvey W. Loomis Dead

Harvey Worthington Loomis, composer of light operas, songs and piano pieces, died at his home in Roxbury, Mass., on December 25. The deceased was sixty-five years of age.

Mr. Loomis was born in Brooklyn, New York, the son of Charles Battell Loomis and Mary Worthington Loomis. He studied composition at the National Conservatory in New York City, and piano with Madeline Schiller. His comic operas were four in number: The Maid of Athens, The Burglar's Bride, Going Up and the Bey of Baba, and one grand opera, The Traitor Mandolin. Other compositions were in the chamber music field, piano pieces, incidental music for The Tragedy of Death, which was performed in Boston, and fifty-eight spirituals. In collaboration with A. E. Johnstone he compiled the Foreman system for piano playing.

Zalish Artist-Pupils in Recital

David Zalish presented a number of his artist-pupils in recital in Steinway Hall on Sunday evening, December 28. The program of piano music was interesting and well arranged, and those taking part showed the results of painstaking instruction on the part of their mentor. The artists programmed to appear were George Bagrash, Mary Berkowitz, Bernice Bershad, Frieda Bergen, Dorothy Lewis, Lillian Myerson and Hilda Lichtenfeld.

Foreign News in Brief

BABY PRINCESS INSPIRES COMPOSER

LONDON.—Sir Edward Elgar, Master of the King's Music, has been inspired by the birth of Princess Margaret Rose to write a Nursery Suite for orchestra. It is dedicated to the Duchess of York and her two little daughters, Princess Elizabeth and Princess Margaret Rose. Consisting of seven short pieces, with the titles of old-fashioned nursery rhymes, the suite will be published early in the New Year. J. H.

PRUSSIA REDUCES OPERA SUBSIDY

BERLIN.—Much interest surrounds the latest development in the general governmental attitude towards opera. While the British Government is proposing to subsidize opera, the Government of Prussia is intending to retrench in the matter of subsidies to State Opera Houses. The Berlin Opera House will be deprived of \$225,000 of its annual grant in the coming financial year; altogether the State will reduce \$375,000 on its subsidies to State theaters. The Kroll Theater in Berlin will be given no further assistance when certain contracts lapse.

Managers of state-aided opera houses have agreed that no member of the permanent opera companies will receive more than \$6,000 a year, and guest artists will not be paid more than \$175 a performance. M. H.

FINLAND SENDS SINGER TO AMERICA

HELSINKI.—Hanna Granfelt, who established her reputation in guest performances in conjunction with Richard Strauss, has left Finland for America, in order to study American musical life. Mme. Granfelt's journey is subventioned by the Finnish State. She will be the guest of the Finnish Minister in Washington, but it is as yet uncertain whether she will be heard in concert. Y. K.

MARIAN ANDERSON TRIUMPHS IN FINLAND

HELSINKI.—The American singer, Marian Anderson, had a sensational success at her appearance here, both with the press and public. She gave two concerts, both of which were completely sold out. Y. K.

MANY INTERESTING NOVELTIES FOR THE NEXT THREE CHOIRS FESTIVAL

LONDON.—Among the new works announced in the provisional program for the next Three Choirs Festival, to be held at

Gloucester in September, 1931, is an organ concerto by the celebrated composer, Gustav Holst. A sinfonietta by the young composer, R. O. Morris, and a choral work on a large scale, entitled Prophet, by the son of the well-known English publisher, Humphrey Milford, will also be heard. Vaughan Williams' new work, Job, also on the program, has already been given at the recent Norwich Festival. J. H.

WELL-KNOWN ENGLISH ARTISTS IN SOUTH COAST FESTIVAL

LONDON.—Many well-known names are on the roster of artists engaged for the second Musical Festival at Portsmouth, which, encouraged by the great success of the first venture, will open on February 25. Among the singers are Flora Woodman, Elsie Sudaby, Dorothy Silk, Frank Titterton, Keith Falkner, Arthur Crammer, and Roy Henderson. The chief choral works to be given include Elgar's Apostles, and Coleridge Taylor's Hiawatha. J. H.

Prof. Max von Schillings Here

The eminent German conductor, composer and manager, Prof. Max von Schillings, arrived last week to direct the German Grand Opera Company, which starts its tour in Washington on January 5. In an interview at the Astor Hotel last Saturday, the Professor, who is one of the foremost Wagner authorities, expressed the opinion that modern German music, especially opera, is shaking itself free from the hitherto dominating influence of Wagner.

Philadelphia Grand Opera Company Holiday Matinees

The Philadelphia Grand Opera Company announces that, due to the fact that the performance of Hansel and Gretel and Die Puppe, on Saturday, December 20, was entirely sold out and hundreds of persons were unable to procure tickets, the management has decided to give two Christmas holiday matinees next year.

Lafayette College Glee Club Activities

J. Warren Erb, director of the Glee Club of Lafayette College, Easton, Pa., presented his singers in a concert at Phillipsburg, N. J., on December 10. On December 12 the club sang at Teachers' College, Stroudsburg, Pa., and gave a Christmas Vesper Service at Lafayette College, December 14.

LAZARE SAMINSKY

(This volume is the first of a series to be known as "Eminent Composers of Hebrew Race.")

A biography of one of the best-known of the modern composers. Written by famous critics in appreciation of his career as man and musician. Contains biographical dates and events, a complete list of his musical compositions as well as his works on other subjects.

CONTENTS:

"LAZARE SAMINSKY," by Domenico de Paoli (Milan).

"THE YOUTH IN SAMINSKY," by Leigh Henry (London).

"SAMINSKY THE CONTEMPORARY," by Leonide Sabaneyeff (Moscow).

"SAMINSKY AS SYMPHONIST," by Joseph Yasser (New York).

"THE MAN AND CIVIC WORKER," by Leon Vallas (Paris).

\$1.25

BLOCH PUBLISHING CO.
31 West 31st Street New York



COMPOSER — VIOLINIST

available for

LECTURES RECITALS

Louis Cheslock was born at London. He came to America at an early age. In 1917 he was appointed to the teaching staff of the Peabody Institute as instructor of Violin, and in 1922 as instructor of Harmony also. He plays first violin in the Baltimore Symphony Orchestra. His appearances before the public are as composer, conductor, violinist, lecturer. Representative orchestras and artists have performed his compositions, eliciting high praise, and many of his works have been awarded prizes in nation-wide competitions.

address

LOUIS CHESLOCK
PEABODY CONSERVATORY OF MUSIC
BALTIMORE, MD.

WAGNER AND LISZT CHOSE THE STEINWAY

VIRTUALLY every musician of note since Wagner has chosen the Steinway. And it is the piano of the fine home, of the cultured family. There is little doubt in the minds of informed people as to which piano they would prefer to own. • For there is no other piano that commands the marvelous richness of tone that is so notably Steinway's. There is no other piano that will render such perfect service over so long a time. . . . And this great, long-lived instrument is no more difficult to obtain, even for the modest income, than an automobile!

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Philadelphia Orchestra Gives Stirring Program of Bach Works

Stokowski's Last Appearance Until March—New York Philharmonic Gives Concert—Grand Opera Enjoyed—Luboshutz in Recital

PHILADELPHIA.—Leopold Stokowski made his final appearance at the regular concerts of the Philadelphia Orchestra on December 19, 20 and 22, before leaving for his winter vacation. He will return March 27 for the remainder of the season.

The program was composed entirely of works by Bach—two of the Brandenburg Concertos, No. 2 and No. 5; Chaconne; Toccata and Fugue in D minor; Prelude in E flat minor.

The Brandenburg Concerto No. 2, in F for violin, flute, oboe, trumpet and strings, was the opening number, with the solo parts played by Grisha Monasevitch, violin; William S. Kincaid, flute; Marcel Tabuteau, oboe; and Sol Cohen, trumpet.

The Chaconne aroused much interest, due to the fact that it is a new orchestral transcription of the Chaconne from the Second Partita for Violin alone in D minor, and received its first performance, in this form, anywhere, at these concerts. It is a magnificent piece of orchestration and wonderfully effective. The underlying harmonic possibilities are so tremendous that when played by violin alone, one is conscious of the inadequacy of a single voice of any kind to express the full content. As heard in the full orchestra, those possibilities are fully realized in the clever placing of themes and harmonies and the clarity of the whole. It was superbly led and played and very cordially received.

After the intermission, the Brandenburg Concerto No. 5 in D, for solo violin, solo flute and piano received a very excellent performance with the following soloists:—Alfred Lorenz, violin; William S. Kincaid, flute; and Sylvan Levin, of the Curtis Institute of Music, piano. These three artists gave a spirited rendition of this concerto, with a fine accompaniment provided by Dr. Stokowski and small orchestra, except in the second movement for the three instruments alone, when Dr. Stokowski stepped down from the dais and sat with the orchestra men. Mr. Lorenz is another well-known member of the orchestra, whose artistry has brought him well-deserved plaudits. He further demonstrated these powers in this number, while Mr. Kincaid continued his fine work shown in the first number. Mr. Levin's playing was outstanding in the clarity of his technique, and general mastery of the keyboard. Conductor, orchestra and audience united in fervent applause of the fine work of these three soloists, and recalled them many times.

The Prelude in E flat minor was deeply impressive as interpreted by Dr. Stokowski and performed by his orchestra.

The Toccata and Fugue in D minor, is always stirring in this mighty orchestral form—the brilliance and power of it seems to belong to an orchestra with all its myriad voices and consequent possibilities of expression. It formed a fitting climax to this program and called forth a storm of applause which recalled Dr. Stokowski many times, on this, his last appearance for a few months.

PHILADELPHIA GRAND OPERA COMPANY

The Philadelphia Grand Opera Company scored a great success on December 20, with the matinee double bill of Hansel and Gretel and the ballet Die Puppenfee, which were played to a sold out house.

Humperdinck's opera was splendidly presented, with all the parts but one, taken by artist students of the Curtis Institute of Music. The one exception was the role of Peter, excellently done by Chief Caupolican.

The title roles, taken by Paceli Diamond as Hansel, and Natalie Bodanskaya as Gretel, were both sung and acted with a youthful charm and vivacity which left nothing to be desired.

Edwina Eustis achieved a veritable triumph in the difficult part of the Witch, while Selma Amansky was splendid as the Mother, both vocally and dramatically.

The smaller parts of the Sandman and Dewman were finely taken by Edna Corday and Irene Singer.

Emil Mlynarski conducted with a keen understanding of the score.

The ballet, Die Puppenfee (Fairy Doll), was beautifully staged and danced. The scenery and costumes were especially lovely

and the ensemble work of the company excellent.

The premiere parts were danced beautifully by the following: Catherine Littlefield as the Fairy Doll; Dorothy Littlefield as a Marionette; William Dollar as Harlequin; Thomas Cannon as the Captain of Hussars, and Douglas Coudy as Prince Charming. Their dancing drew long and enthusiastic applause. Others in the corps de ballet were—Florence Campbell, Lucille Bremer, Stella Clausen, Fanya Levene, Rosalie Markowitz, Dorothy Rendleman, Jack Poteiger, Nicolai Popov, Harold Taub and Nace Bernert.

Among the non-dancing parts were Abraham Robofsky as the Toy Maker; Frank Davenport, George Southern, Reynolds Mazzei, Maurice Ross, Brantley Elliott, Kathryn McIlhenney, Doris Wilson, Supie Wolff, and Margaret Shaw.

Henri Elkan, assistant conductor and chorus-master of the company, conducted the ballet with verve and fine control of orchestra and ballet.

PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK

The Philharmonic-Symphony Society of New York was under the direction of Arturo Toscanini for its third concert of the season here on December 15. Such is the popularity of Mr. Toscanini, that the audience virtually filled the house, which is most unusual when an out-of-town organization is performing.

The program consisted of three numbers—the Schubert "Unfinished" Symphony, Respighi's orchestration of the Bach Passacaglia and Fugue in C minor, and the Beethoven Eroica Symphony. To each was given a wonderfully detailed reading, with supreme attention to the intent of the composer. The beautiful melodies of the Schubert Symphony were finely marked, while in the mighty Bach number, great contrasts were obtained in the working up of the subject and the final climax. The Beethoven however, was perhaps the high spot of the concert, for in this Mr. Toscanini and the orchestra reached great heights both as to interpretation and performance. The Funeral March was particularly impressive. Many times was Mr. Toscanini recalled at the close, and as always, he shared the ovation with his men.

LEA LUBOSHUTZ IN RECITAL

Lea Luboshutz presented the Fourth Faculty Recital of the season at the Curtis Institute of Music (in Casimir Hall), on December 16, assisted by an orchestra composed of students of The Curtis Institute of Music, conducted by Emil Mlynarski and Louis Vyner (a student of Mr. Mlynarski in conducting).

The program held three Concertos—No. 8 in A minor (Gesangscene) by Ludwig Spohr, the E minor by Jules Conus, and the Tchaikowsky. The performance of three Concertos in one evening would be a severe tax for an artist, but Madame Luboshutz seems musically equal to anything. She has unlimited power and vitality, supreme mastery of her instrument, and a driving force which communicated itself to everyone in her audience. Each concerto was beautifully played, revealing that glorious tone, fleet technic and exquisite interpretation which always marks her playing, but it remained for the Tchaikowsky to demonstrate to the full, all her resources. Her performance of it was a definite inspiration, and called forth uproarious applause from students, faculty and guests.

The student orchestra provided splendid accompaniments for Madame Luboshutz. Mr. Vyner acquitted himself most creditably in the conducting of the first number, while Mr. Mlynarski of course led admirably in the last two, and his support was graciously and enthusiastically recognized by Madame Luboshutz. M. M. C.

Bruno Huhn Musicale

Bruno Huhn, teacher of singing, recently gave a musicale at his New York residence. The artists appearing were: Everett Clark and Warren Berry, tenors; Frederic Baer, baritone, and Herbert Gould, bass. Accompanied by Mr. Huhn they were heard in

solos, duets and quartets. Supper followed the program. The guests included: Mrs. Walter E. Bell, Ann Lucky, Mr. and Mrs. Ben Ali Haggin, Mrs. Dorothy Watson, Mr. and Mrs. Marshall Kernochan, Mrs. Henry Dater, James Stewart Cushman, Mrs. Adelaide Leonard, Mr. and Mrs. Julian Myrick, Mrs. Middleton Borland, Mr. and Mrs. Jesse Knight, Mrs. Arthur Krida, Julian Clarence Levi, Mr. and Mrs. Jesse Spalding, Dr. and Mrs. Louis Fougere Bishop and Mrs. E. St. John Hayes.

Grace Moore and Lawrence Tibbett Score in New Moon

New Moon, that Broadway success of the combined talents of Oscar Hammerstein, 2nd, Frank Mandel, Laurence Schwab and Sigmund Romberg, has come back to New York, and, according to first night enthusiasm, is due for a long run at the Astor Theater.

This time New Moon has been transferred to the screen, under the direction of Jack Conway, for Metro-Goldwyn-Mayer, who have wisely chosen two Metropolitan Opera stars for the leading roles. They are Grace Moore and Lawrence Tibbett, both of whom have completed their second picture with New Moon.

Mr. Tibbett's sensational success in The Rogue Song will long be remembered. If the role in this present picture does not offer the baritone as great a scope for his talents, nevertheless he does a stunning piece of work, vocally and histrionically. In fact he does everything in the finished Lawrence Tibbett fashion. The familiar "Lover, Come Back to Me" he sings beautifully, with a wealth of golden tone, power and expressiveness and diction that are impeccable. Lawrence Tibbett has become one of the biggest screen personalities, with a real singing voice.

Grace Moore, as the Princess, is lovely to the eye and acts with easy charm and naturalness. Her voice sounds fresh and resonant and is produced with a freedom that is not always heard these days. The combination of these two artists is an excellent one, their performances put New Moon over the top. Others in the cast are: Gus Shy, Adolph Menjou, Roland Young and Emily Fitzroy.

Littau's First January Program

The program announced for January 6 by the Omaha Symphony Orchestra, Joseph Littau, conductor, includes music by Bach, Schumann, Debussy, Chopin and Henry Gil-



LOTTE LEHMANN
noted opera singer, on the Bremen.

bert. Harold Bauer will be the soloist. He will play Schumann's concerto in A minor and two Chopin pieces. Mr. Littau, who is American and proud of it, and includes in his programs American music, is giving Gilbert's Comedy Overture on Negro Themes.

Lilli Krauss to Tour Europe Under De Koos Management

The well known Hungarian pianist, Lilli Krauss, played with the Concertgebouw Orchestra under the direction of Willem Mengelberg in Amsterdam on December 7 with great success. During the months of January, February and March, 1931, this artist will make a long concert tour through Europe under the management of the Concertdirectie Dr. G. de Koos. She will play in the following cities: London, Hamburg, Copenhagen, Stockholm, Oslo, Paris, Geneva, Zurich, Milan, Rome, Vienna and Berlin. She will further give a two-piano concert at The Hague and Amsterdam together with the Hungarian pianist, Geza Fried

New

Chopin-Cortot works

The Oliver Ditson Company has been appointed the sole agent in the United States for the pedagogic works of Alfred Cortot. The following books are now available:

1. RATIONAL PRINCIPLES OF PIANOFORTE TECHNIC Paper \$3.00
2. Chopin-Cortot TWELVE STUDIES, Opus 10 Paper 2.00
3. Chopin-Cortot TWELVE STUDIES, Opus 25 Paper 2.00
4. Chopin-Cortot TWENTY-FOUR PRELUDES, Opus 28 Paper 2.00
5. Chopin-Cortot BALLADES (in process of publication)

In these volumes Alfred Cortot says the last word in pianoforte pedagogy. He has reduced the essential elements of piano-playing to five series of exercises under the following heads:

1. Evenness, independence and mobility of the fingers
2. Passing under the thumb—Scales—Arpeggios
3. The technic of double notes and polyphonic playing
4. The technic of extensions
5. The technic of the wrist—the execution of Chords.

In the Chopin Studies and Preludes themselves, Mr. Cortot puts into practice the principles described in his own book.

A more careful, complete and logical method of acquiring facility in the correct presentation of these classics could not be imagined.

Oliver Ditson Company
Boston-New York

179 Tremont St.

10 E. 34th St.

GEORGE TORKE

MASTER ORCHESTRATOR OF AMERICA

4th Year Roxy Theatre
Roxy Symphony Orchestra
Roxy Gang.

Address: 1326 Sixth Ave., New York

Tel. Circle 4612

A VISIT WITH HARRIET COHEN

English Pianist Proves Herself an Artist of Wide Culture and Varied Interests—Enthusiastic About American Audiences and Keenly Sensitive to the Great Mission Entrusted Her

The American public is greatly indebted to Mrs. Elizabeth Sprague Coolidge for many things, but one recent act of hers is especially dear to our hearts. It is the fact that she is directly responsible for the coming to our shores of the popular English pianist, Harriet Cohen.

The fame of this talented artist had reached us previously, due to her extended activities, but it was not until the last Coolidge festival, which took place in Chicago, that we were actually treated to the opportunity of hearing her. In New York itself she favored us with a Town Hall recital and previous to that an appearance with the Beethoven Association. Those who heard her at her recital found her a brilliant pianist and again one of contemplative mood. Certainly she is original if only as demonstrated by her program, and to Miss Cohen goes the credit for introducing to this country a delightful William Byrd suite, which at her concert had only its second performance anywhere in the world.

Miss Cohen was most enthusiastic about her trip to Chicago. She found the public which attended the festival tremendously interested in the works which were being given, and as they were modern works she was all the more pleased with the response. Her participation in the festival was noteworthy, as was her appearance at the Coolidge festival last year, which was held in Europe. When we asked her if it might be too soon for her to express her impressions of the American music public, she declared that it was not, and that she had very vivid impressions of the American's love of music.

"In Chicago the audiences were simply marvelous in their enthusiasm, and I felt that it was especially extraordinary in that the music was entirely of a modern nature. Their interest was genuine and they loved

it, and you must realize that it was a good two hours of solid modern compositions. Afterwards, persons whom I did not even know came up to me when I would be about, here and there, and speak to me with intense enthusiasm about the concert, and this pleased me indeed. I even had people tell me that they knew of my playing even before hearing me at the festival through hearing my records. All of these demonstrations touched me truly."

As the writer jots down these recollections the memory of Miss Cohen's personality is vividly in mind, and there lingers also the intonations of her voice with its delightful English accent and inflection. Miss Cohen is a real dame du monde, with that distinctive flair and particular charm, so typical of the sophisticated and cultured European.

From our talk with her we learn that she had played at the Hamburg Festival during the summer with the Frankfurt Symphony, and prior to that she had been especially invited to participate in some Bach music at Eisenach, that composer's birthplace and where the Bach Gesellschaft takes place. This was indeed an honor for the young Englishwoman and one which brought her the following encomium, from Robin Legge (Telegraph): "For an English pianist to be invited to play Bach in Eisenach, where Bach came from and where the Bach Gesellschaft has its being, must be unprecedented. It fell recently however, to the lot of Miss Harriet Cohen to be so honored. Her success was so emphatic that her playing was promptly followed by an invitation to return to Germany next winter to make a tour of the mid-German towns." The little script was entitled "Coals to Newcastle."

Of course, in England Miss Cohen is generally chosen to play at all the festivals, and

has often appeared at the popular Promenades. Furthermore, her countrymen think so much of her that most of the newly written compositions are brought to her for first performances. Miss Cohen is very fond of her English public and claims that all those who are interested in her career at home will be so happy to hear of her American welcome and success.

We had heard rumors to the effect that broadcasting in England had affected the attendance of the London "Proms," but when we questioned Miss Cohen about the matter she reassured us on the subject.

"Those who have seen the crowds standing in line during the terrible August heat, form early in the afternoon till time for the opening at the concert, would hardly tell you such a thing," the pianist commented; "and I have seen the crowds who could not get admittance to the auditorium sit around the church steps, near the entrance, and listen with rapt attention to the concert. There have been microphones placed all around the exterior and the lobbies of the auditorium so that those who could not obtain admittance could enjoy the concert anyway. This is how the English love symphonic music."

"Not only that, but after I have played over the radio at several of the 'Proms' I have received all sorts of wonderful letters from the unseen public." The writer is able to say that with pleasure some of these letters were read and they attested to the high esteem and affection in which Miss Cohen is held by her public.

In speaking about various types of public which attend concerts, Miss Cohen said: "Personally I love my public; not only that, but I feel the definite importance of a public for an artist's success. The artist is not the whole 'show,' as it were, and because of my feelings of obligation toward my public I work very hard to please them. One sometimes hears people say that they are the slaves of the public, or that an artist is. Strange to say, I have never had such a feeling; perhaps it is because I have always been treated as something of a daughter by the public. People whom I have never actually met personally are interested in my



© Yvonne Gregory

HARRIET COHEN

welfare simply because they have enjoyed my work, and no doubt this attitude of friendliness is what I get whenever I appear in public.

"Nor do I wish to convey the impression that I look on my piano playing as purely work; to me it is closely associated with beauty. In fact it is the expression of my feelings of beauty, and for this reason I was particularly happy when the late Archbishop of Canterbury, Lord Davidson, told me once, after hearing me, that I stirred him to new beauty. It was also that same great man who on another occasion impressed upon me the fact that I had a duty to perform in following my career. The realization of these various obligations impress upon me that a serious artist is never done, that there is still so much for each one of us to learn."

(Continued on page 35)

MORTON LANG

PIANO INSTRUCTION—COACH—ACCOMPANIST
Recommended by Internationally Known Artists
261 West 77th St., N. Y. Tel.: TRafalgar 7-8106

Guido di Napoli

NOTED VOICE SPECIALIST
Audition and Advice Free by Appointment
56 West 55th St., New York Tel. Circle 7-1894

EDOARDO OLGA G. SACERDOTE

Vocal Studies—889 Kimball Hall, Chicago—School of Opera

RALPH ANGELL

ACCOMPANIST
3536—79th Street, Jackson Heights, L. I.
Telephone: HAVemeyer 4-3800

L. LESLIE LOTH

PIANIST—COMPOSER
Teacher of Piano and Composition
Interviews by Appointment
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. Phone: TRafalgar 7-6701

ENRICO CLAUSI

LYRIC TENOR
825 Orchestra Bldg. Chicago, Ill.

WALTER SPRY

PIANIST-PEDAGOGUE
COLUMBIA SCHOOL OF MUSIC CHICAGO

E. GRIMARD

VOCAL TEACHER
Pupil of Jean Martignoni of the Paris Grand Opera
Studio 67, 3505 Broadway, N. Y. Tel. Edgemoor 5-9656

MME. CAROL HOLYOKE

SOPRANO—TEACHER OF SINGING
Studio:
115 Leverich St., Hempstead, L. I., N. Y.
Tel.: Hempstead 2735

LEON BENDITZKY

PIANIST—ACCOMPANIST
2556 Morse Avenue Chicago, Ill.

EDITH HENRY

COACH AND ACCOMPANIST
Sherman Square Studios TRaf. 7-2558
160 West 73rd St., New York TRaf. 7-6761

MRS. HARVEY D. INGALSBE

35 Years of Normal Work Eighth Year in New York
Studio: 87 Hamilton Place, New York City
Applications preferred by mail

RAPHAEL ODIERNO

Bass-Baritone
VOICE CULTURE
27 West 46th St., New York Tel.: BRyant 9-6460

ELIZABETH A. VALDES

SOPRANO
PUPIL OF DR. REZKES AND SARATINI
Studio: 1730 Broadway, N. Y. Tel. Circle 7-0650

FREDERICK CROMWEED

PIANIST—ACCOMPANIST AND INSTRUCTOR
16 West 64th St., N. Y. C. Tel. TRafalgar 7-7860

JOSEPHINE LYDSTON SEYL

SOPRANO
TEACHER OF FRENCH DICTION FOR SINGERS
726 Fine Arts Bldg., Chicago
Phone Web. 5837 Diversey 4400

RADIE BRITAIN

COMPOSER—PIANIST
INSTITUTE OF MUSIC AND ALLIED ARTS
228 South Wabash Avenue Chicago

HORTENSE YULE

SOPRANO
Address c/o Musical Courier, 113 W. 57th St., N. Y.

KINGSBURY-CERATI

VOICER—STAGE TECHNIC—DICTION
Formerly of the Metropolitan Opera Company
N 61 Grove Street, New York Tel. BRing 7-8840

HORTENSE DRUMMOND

CONTRALTO
OPERA—CONCERT—RECITAL
519 Sunset Road, Winnetka, Ill.

GEORGIA GRAVES

CONTRALTO
CONCERT—OPERA—ORATORIO
4 WEST 83RD STREET, NEW YORK Tel. ENdliott 2-7265
(If No Answer Call SUbquehana 7-4500)

SUNDSTROM

VIOLINIST
A Conductor Women's Symphony Orchestra of Chicago
4921 N. Sawyer Avenue Chicago, Ill.

CHRISTOPHER HAYES

TENOR
AT PRESENT TOURING EUROPE

LO MONTI-GORSEY

DRAMATIC SOPRANO
HATVIA OPERA COMPANY
A 911 Kimball Hall Chicago

V. NOLA

Operatic and Concert Singer
Vocal Teacher
Mr. Nola can train a singer from the primary rudiments of voice culture to the highest pinnacle of perfection.
FREE VOICE TRIAL
STUDIO 605, STEINWAY HALL, NEW YORK
Tel.: Circle 7-9006 or STIllwell 4-0670

ARIE ABILEAH

CONCERT PIANIST

VIOLIN MASTERY

HARRY KONONOVITCH
Studio: 1304 Grand Concourse, N. Y. C. Tel. JErome 7-8042

ARIEL GROSS

PIANO TEACHER
Pupil of Isidor Philipp
904 Carnegie Hall, N. Y. Tel.: Circle 7-3311

BERTHA YOCUM

LESCHETIZKY DIPLOMAT
New York Paris Vienna
Certified by Wieniawski, First Assistant Leschetizky
Teacher of Piano—Pedagogical Courses
1200 Fifth Ave., New York. Tel. ATwater 9-1294
By appointment only

ZELZER & KALLIS

Concert Management
130 No. Wells Street Telephone:
Chicago, Ill. Franklin 4620

BIDEAU NORMELLI

CONCERT SOPRANO
1515 Hinman Avenue, Evanston, Ill.
H Phones: University 7278 and Greenleaf 3523

JESSIE B. HALL

Exclusives Management
Eva Gordon Horodsky Audrey Call William Miller
Contralto Violinist Tenor
610 FINE ARTS BLDG., CHICAGO. TEL. HARRISON 6238

Antonietta STABILE

DISEUSE
OPERA IMPERSONATIONS
Mgt.: BERTHA SOREL, 149 W. 69th St., New York
Tel.: ENdliott 2-4580

COTTONE

Vocal Teacher and Coach
Viale Montenero, 80
Milan, Italy

HELEN BRETT

NEW VOCAL METHOD
Specialist in correcting tremolo, breaks, limited range, etc.
Class lessons \$3. Private lessons \$10
French Singing Diction Classes \$1.00
Studio: 205 West 57th St., New York City
Tel. Circle 7-5420

HELEN BRETT

Teacher at the Philadelphia Musical Academy
Studio in New York:
610 Steinway Hall

Ask for **Century** SHEET MUSIC
You can't buy better—why pay more?

CENTURY gives you the world's best music beautifully printed on the best paper! What more can sheet music be! There are over 2500 compositions in the Century catalogue all 15c—(20c in Canada), all certified to be exactly as the masters wrote them. Ask for Century—Patronize the Century dealer. Complete catalogue of over 2500 compositions free on request.

Thousands of successful teachers use and recommend CENTURY CERTIFIED MUSIC exclusively—because they know it is all that good music can be at half the price or less; and they know parents appreciate the saving.

CENTURY MUSIC PUBLISHING CO.
203 W. 40th Street, New York City

IT'S 15¢

CENTURY CERTIFIED EDITION

Katherine Bellmann Singers Heard

One of the most interesting of the series of recitals given by young singers at the Bellmann studios took place several weeks ago. The program was a particularly interesting one, carefully prepared and presented in truly professional manner.

Some of the singers who had not appeared before at these musicals were Harriet Obsfield, coloratura, who displayed a limpid quality of voice which she used with freedom and security; Velma Shipp, mezzo soprano, whose singing of the aria from La Gioconda with warmth and beautiful vocal quality delighted the audience; Helen Justice, mezzo soprano, using her rich, powerful voice discreetly and intelligently in a group of songs particularly suited to her personality; and Helga Farrington, a mezzo of unusual promise, who is certain to go very far in the field of music, exhibiting a lovely, well placed voice and singing with excellent style.

Other singers, all of whom have appeared before at the Bellmann recitals were: Anna Shaps, coloratura soprano, Basil Raillis, tenor, Ellen Vanson, soprano, and John Lynsky, tenor, four popular singers who are meeting with a great deal of success in their public appearances. The audience, which included many well known members of the singing profession, was warmly enthusiastic.

These recitals will continue during the season at the intervals of two weeks, giving all students the opportunity of public appearances and acquainting them with the large field of vocal literature which does not necessarily come to their attention in their individual work. It is the object of the studio to produce singers of sound musicianship and well developed taste.

Many Engagements for John Charles Thomas

John Charles Thomas is having one of his busy seasons. On the Pacific Coast—San Francisco and Los Angeles—he sang Salome, Pagliacci, Faust and Traviata. He has appeared in concert in Salt Lake, St. Paul, Winnipeg and Columbus. In Philadelphia he has sung Pagliacci, La Traviata and Thais. He has given a recital in Memphis. In Chicago he sang Pagliacci three times, as well as appearing in the Masked Ball. He has given recitals in Oak Park, Omaha, La Porte, Chicago University and Buffalo. He has had radio performances with the Maxwell Coffee Hour. He dropped into New York for a single day last week and then left again to continue his tour, which will include altogether fifty-four concerts and thirty-three performances of opera.

Burmeister Celebrates Seventieth Birthday

Richard Burmeister, who took up his residence in Meran about five years ago, celebrated his seventieth birthday on December 7. He was a pupil of Franz Liszt and in his twenty-fifth year moved to the United States and became famous as a concert pianist and teacher. Upon his return to Berlin, where he lived for twenty years, he took with him many American pupils.

In honor of Mr. Burmeister's seventieth birthday a concert was given in the Meran Kursaal in which he played and was assisted by Belli Heermann of the Berlin Opera. Miss Heermann sang a tone poem, Die Schwestern, a composition of Burmeister's on a text of Tennyson, as well as seven of the Kinderszenen of Schumann to which Burmeister has written poems.

Schafmeister Trio Begins Series

In December the first of the series of four Candle-Light Musicales was presented by the Schafmeister Trio. Over 150 candles lent an old-world atmosphere to a salon hung in rose satin and gold brocade. The trio is comprised of Suzanne Keener, coloratura soprano, assisting artist (formerly

with the Metropolitan Opera), Isabelle Workman, violinist, Martha Whittemore, cellist, and Helen Schafmeister, pianist. The entire program was thoroughly enjoyed. The next program in the series will be presented on January 14, at 8:30 o'clock.

Thirteenth Season of Free Concerts at Museum

David Mannes to Conduct January and March Symphony Series

The winter concerts given free to the public at the Metropolitan Museum of Art in New York, and conducted by David Mannes, are announced for the thirteenth season, with four programs on Saturday nights in January and four in March. Last year the orchestra was considerably increased, due to the generosity of the donors, John D. Rockefeller, Jr., and Clarence H. Mackay, thus making possible the performance of much music not heard earlier at these concerts. With the exception of the symphonies, the new January programs are arranged to have practically no repetitions of works played there in former years.

Symphonies to be given are as follows: January 10, Tchaikovsky fourth; January 17, Beethoven fifth; January 24, Brahms first; January 31, Cesar Franck, D minor.

Among the compositions to have first hearings at the Museum are the Immolation Scene from Gotterdammerung, Flower Maiden music from Parsifal, Quintet (for strings) from Meistersinger, the Brahms Variations on a Theme by Haydn, Prelude to Humperdinck's Haensel and Gretel, the Petite Suite of Debussy, Tchaikovsky's Romeo and Juliet, Saint-Saens' March Heroique (dedicated to Henri Regnault, whose famous Salome hangs in the Museum's art galleries), the waltzes from Richard Strauss' Rosenkavalier, Mozart's Impresario Overture, Bizet's La Patrie overture (not heard at a symphony concert in New York since André Messager and the Paris Conservatoire Orchestra played it in 1918), Johann Strauss' Wiener Blut, and the adagio movements from the Cesar Franck string quartet and the Schumann A major quartet.

Addye Yeargain Hall Announcements

Addye Yeargain Hall, director of the Piano Class Research Forum of New York and the Addye Yeargain Hall Institute of Piano Class Instruction, located in the Sherman Square Studios, reports six successful Normal training classes and six meetings of the Forum during 1930. In addition to these activities, Mrs. Hall has given lectures and demonstration classes before clubs and teacher groups. Among the speakers presented by Mrs. Hall during Normal Sessions and to the Forum during the year are the following: Rudolph Ganz, Richard MacClanahan, Osbourne McConathy, Otto Miessner, Franklin Dunham, Duncan McKenzie, C. M. Tremaine, Margaret Anderton, Ella Mason, Floy Rossman, Frank Patterson, M. Teresa Armitage, Mrs. Harold Vincent Milligan, George H. Gartlan, Paul Kempf, Jean Clinton, Mildred Weston, William O'Toole, Jacob Eisenberg, Preston Ware Orem, Grace Helen Nash and Dorothy Gaynor Blake.

During the coming year Mrs. Hall will

conduct Normal Classes every month except August and September, preparing teachers for studio and school classes. Other activities of the school will be the regular monthly meeting of the Research Forum (the fourth season of organization), a monthly lecture to parents and a weekly Conference Day for teachers. The January Normal Training Class for Teachers begins Monday, January 19, at 10 A. M.

Copland and Goossens on Com- posers' League Program

An unusual and varied program will make up the Sunday afternoon recital given by the League of Composers at the Art Center, 65 East 50th Street, on Sunday, January 4, at 3:15.

Aaron Copland's Piano Variations, 1930, written last summer and fall will be played by the composer. The Budapest Quartet will play Zoltan Kodaly's Quartet, Opus 10, which so far as can be learned will have its premiere performance on this occasion, and Paul Hindemith's Quartet, Opus 16.

The recital will be opened with an introductory talk by Eugene Goossens on certain aspects of modern music.

More Praise for Jagel

La Voce del Popolo of San Francisco, in commenting upon Frederick Jagel's appearance in Faust, said: "Faust was interpreted by Frederick Jagel, who did his best both as singer and actor. As a whole he was greatly liked and he was repeatedly applauded."

The same paper commented on his Girl of the Golden West performance: "The tenor, Frederick Jagel, put all of his good will in the interpretation of the role of Dick Johnson and gave evidence of possessing a robust voice of beautiful quality which is indeed fresh and soars easily in the high register."

Norden Work to Be Performed

The Reading Choral Society, Reading, Pa., of which N. Lindsay Norden is conductor, will present their first concert of the season on January 22. They will sing Verdi's



REINALD WERRENATH, who will give his second Boston recital of the season on January 15, at Jordan Hall. He will present a program of German Lieder. The noted American baritone sang in Boston on November 30, achieving, according to press comment, "marked artistic success."

Requiem and their conductor's setting of Thanatopsis. Mr. Norden composed this work in 1911 as a thesis for the degree of Master of Arts at Columbia University, New York. Its last performance was in 1924 when it was given at the Victor Herbert Memorial Concert at Willow Grove, the composer conducting. The work is called "a meditation for orchestra, chorus and soloists," and is as much orchestral as choral. The soloists will be Olive Marshall, soprano; Grace Leslie, contralto; Judson House, tenor; and Nelson Eddy, bass. The orchestra will be made up of forty-five players from the Philadelphia Orchestra.



Frederick GUNSTER

Tenor

Forwarding Address: c/o Musical Courier, Steinway Hall, N. Y.

PHILHARMONIC ORCHESTRA

OF LOS ANGELES

W. A. Clark, Jr.
Founder

George Leslie Smith
Manager
424 Auditorium Building

Dr. Artur Rodzinski
Conductor

MALATESTA

BARITONE METROPOLITAN OPERA COMPANY
VOICE PLACING—COACHING—OPERA—CONCERT

Studio: 215 West 88th Street, New York City Tel. Schuyler 4-6390

LEONORA

DRAMATIC SOPRANO

CORONA

METROPOLITAN OPERA CO.



"...sang with opulence and sympathy....fine full toned voice."

—N. Y. American.

jeannette durno

Pianist
4140 Lake Park Avenue
Chicago, Ill.

RAISA

Exclusive Management:
R. E. JOHNSTON
1451 Broadway New York
BALDWIN PIANO BRUNSWICK RECORDS

RIMINI

PIANIST
Management:
NBC ARTISTS SERVICE
711 Fifth Avenue New York City
Steinway Piano "His Master's Voice" Record

LEVITZKI

Singers Club of Cleveland Is Thoroughly Enjoyed

Beryl Rubinstein, the New Conductor, Finely Demonstrates His Capabilities—Hutcheson Soloist—Other Notes

CLEVELAND, OHIO.—The Singers Club, a veteran organization of thirty-seven winters (one never speaks of 'summers' in computing the age of a male chorus) presented its 115th concert in Masonic Hall recently. Remarkable to relate, this society, whose spirit was ever youthful, has in its old age acquired an altogether new lease of life, and under the leadership of Beryl Rubinstein, its new conductor, has done some surprising things. Its program was made up of worth-while numbers of which the composers were Bach, Cesar Franck, Saint-Saëns, Brahms, and other musical celebrities.

Few in the audience had remembered that Bach wrote a Peasant Cantata which had a rollicking Drinking Song. This formed a spirited beginning soon to be contrasted with a dainty trifle, The Dreaming Lake, by Schumann, sung a capella in softest tone. It became evident by this time that Rubinstein had his singers well in hand and that the utmost precision, blending of tone, and fine tonal contrasts had been secured in only a few weeks of rehearsal.

At the head of the piano department at the Cleveland Institute of Music, Beryl Rubinstein has been identified altogether with piano music, as soloist with the orchestra, as giving many recitals, and as forming part of many ensembles in chamber music concerts. At the Institute he has conducted the senior orchestra, at the semi-private concerts of the schools, so consequently to the greater public his leadership of the large chorus of 125 men was a complete revelation.

Arranged by Franz Liszt was The Omnipotence of Franz Schubert, in which an incidental solo for tenor voice was sung by Edward W. Gressle. A brilliant number was a Traditional Border melody arranged by Granville Bantock, Lock the Door Lariston, given with fine dramatic declamation. A negro spiritual, The Battle of Jericho, arranged by Marshall Bartholomew, was superb indeed and was uproariously redemanded.

A part song written at the request of the club's conductor for the first program of the season and dedicated to Beryl Rubinstein and the club, was an Indian Serenade, composed by Homer B. Hatch to the poem by Shelley beginning "I arise from dreams of thee." Mr. Hatch is a charter member of the club—the only one now active in its concerts. Always to be seen among the tenors, Mr. Hatch has many interesting compositions to his credit, written for the club in which he has been a devoted member. An expressive melody, its moods skilfully contrasted and well harmonized, this latest addition to the club's repertory was enthusiastically received.

Ernest Hutcheson was the soloist of the evening. Adapting his numbers to an audience not over-eager for the orthodox classics, the pianist played a Chopin group of shorter pieces—its climax being the G sharp minor Etude. In his second appearance, beginning with a transcription of his own of the Scherzo from Mendelssohn's Midsummer Night's Dream, he ended in a blaze of pyrotechnics with the Liszt Etude in F minor, and the Moto Perpetuo by Alkan-MacDowell.

The Fortnightly Musical Club is known as the twin sister of the Singers Club, since both were founded in the same year and each has pursued an eventful career of devotion to Cleveland's best musical interests. For its formal concert of the month the Fortnightly presented Rosa Haberman Widder (pupil of Godowsky), Mrs. George Hinds, soprano, Grace Toy Davidson, contralto, and Mrs. Frederick Nicolaus, violinist. A. B.

Sigrid Schneevoigt's International Tour

Sigrid Schneevoigt, internationally known pianist, spent her summer partly in her native Finland and partly on the shores of the Baltic at Riga. She passed through Paris in October on her way to Spain for a concert tour of the peninsula. On her way there she played Grieg's concerto with the Dijon Orchestra, and after her Spanish tour she is to play concerto with the leading orchestras of Finland, Norway, and Sweden. She also has some radio concerts booked in Berlin and in Paris. In this latter city she is to give two recitals in March after which she will devote herself to teaching in Paris

during the months of April, May and June. The Parisian critics were unanimous in their praises of Sigrid Schneevoigt's playing at her three recitals in Paris last season, and there are many young pianists waiting for the chance to learn the Busoni secrets from this brilliant and successful Busoni pupil. The critic Louis Schneider called her "one of the best pianists of our time," "her deep sonority, her broad style without affectation, and the thought which animates her work place Mme. Schneevoigt in the front rank." Another Paris critic wrote that she "showed herself to be a pianist of exceptional ability." Henry Aimé said that she "understands and expresses Chopin's emotional power to the full. I have rarely been so pleased to hear the B flat minor sonata." M. Imbert thought that she played the Bach-Busoni chorale "with nobility and depth." J. Casadesus said, "one understands why she should have chosen Bach and Beethoven for her first recital." P. Wolf found "her technique is brilliant and the interpretation always pure." I. Scherke declares that "she has the sweep and bigness for works like the Schumann Fantasy."

These quotations could be extended for several columns, and the press criticisms from other parts of Europe agree with the Paris verdict, which is, that Sigrid Schneevoigt is an unusually capable interpreter of music of many schools.

Morgan Trio Pleases Lancaster, Pa.

The Lancaster (Pa.) Intelligencer Journal of December 4, commented as follows on the appearance there of the Morgan Trio:

"Rarely does one find three fine artists who can combine their individual talents to produce a perfectly balanced ensemble. That is the achievement of Le Trio Morgan, the three young American girls who presented a charming musicale at the Iris Club on Wednesday afternoon. . . . They wore the old-fashioned dress of crinoline days."

"After four ensemble selections, each sister played a solo. Marguerite played Bach's Caprice on the Departure of a Beloved Brother and a Chopin Fantaisie; Frances (violin) played a concerto (Vivaldi), Northern Lights (Nagrom) and Tarantelle (Papi), Virginia (harp) played Bourrée (Bach) and Nordische Ballad (Poenitz). The program closed with four ensemble numbers by Liszt, Ravel, Rimsky-Korsakoff, and an old Spanish number."

"The generous applause was a tribute to one of the finest musical programs that has been heard in Lancaster for some time. The sisters have returned a year ago to America, after studying six years in Europe. During that time they played before King George and Queen Mary and the crowned heads of Sweden and Belgium. Last week they were heard over a National Broadcasting station."

Ten Warford Artists' Engagements

Allan Jones, tenor, is fulfilling singing engagements in New York, Hartford and St. Louis. William Hain, tenor, is heard over WABC. Stanwood Dobbins, tenor, and Edgar Laughlin, baritone, are with the Little Theater Opera Company, singing Orpheus; Barry Divine, baritone, is singing over NBC and Blanche Maclair, soprano, over WNYC. Alice Atkins, soprano, sings in Orange, N. J., and Henry Augustson, bass, is soloist with an orchestra in Chatham, N. J.; Dorothy Howland, soprano, is soloist in Tottenville, S. I.; Jane Flynn, soprano, is singing in a concert, Orange, N. J. All these are artist-pupils of Claude Warford.

Madge Daniell Pupils Busy

Ward Tollman, baritone, is with Ziegfeld's Smiles Company. Harold Hennessey, tenor, is rehearsing with Lou Holtz' new show. Helen Arden and Harry Shields are playing R. K. O. club dates and on December 7, sang at the New Yorker Hotel for the annual banquet of the Refrigeration Company and December 10 at the Pennsylvania Hotel for the Holy Name Society.

Anne Pritchard writes her teacher that her act over R. K. O. is meeting with great success and the critics have highly praised her singing; she also broadcasts in every town where she appears. Edwina Sievert, soprano, was the soloist for the Helping

Hand Society at North Hudson, N. J., on November 21, and also broadcasts for the Tuberculosis Health Association over WHOM in Jersey City.

Odette Klingmann, soprano; Joe Fishman, tenor, and Walter Turnbull, baritone, were engaged to sing the Christmas cantata, Manger Throne, by C. F. Manney, at the Reformed Church at High Bridge Christmas Services. Odette Klingmann sang Jesu Bambino, by Pietro Yon, at the Christmas Morning services.

All of these are from Madge Daniell studios and have been prepared by her for their different roles.

Gena Branscombe Conducts Own Work

Gena Branscombe, well known composer, recently appeared with the John Hancock Glee Club in its annual concert at Methuen, Mass., conducting her own composition for male chorus and orchestra, The Phantom Caravan. Also featured on this program were three songs by Miss Branscombe sung by John Knox Hill with the composer at the piano; they were, By St. Lawrence Water, I Bring You Heartsease and At the Postern Gate. A capacity house applauded all the Branscombe numbers, the chief interest, of course, centering on The Phantom Caravan, in which conductor, chorus and orchestra acquitted themselves in a manner worthy of Miss Branscombe's stirring music. At the conclusion of the concert Miss Branscombe was called again before the audience and presented with a large floral piece. Other music on this program, included choral numbers directed by Dr. Robert Farquhar and two instrumental offerings by the Chadwick Ensemble, Richard Sutcliffe, conductor.

Texas Dunning Teachers Convene

The Texas State Dunning Teachers' Association held its annual meeting in the Palm Garden of the Adolphus Hotel, Dallas. Seventy teachers were in attendance, including Harriet Bacon MacDonald, Laud German Phippin, Mrs. Wesley Porter Mason, Allie E. Barcus, Gladys M. Glenn and Beatrice Eikel. There was an address by Marie Waltman, state president of the Dunning Teachers' Association; a business meeting; a Dunning Demonstration program by Dallas teachers; and a Thanksgiving dinner in the evening. Special guests were, Harold Hart Todd, president of the Texas State Music Teachers' Association, and Mrs. Todd; Henri La Bonte, tenor; and Mary Todd Palmaria, soprano. The entire group of Dunning teachers attended the Texas Music Teachers Association convention in Dallas, November 26 and 27.

French Papers Praise Angell

When Ralph Angell appeared recently in Quebec, the two French papers were highly complimentary. Said Le Soleil: "At the piano Ralph Angell proved himself an accomplished pianist and excellent interpreter." L'Evenement commented: "It is proper also to eulogize the magnificent interpretation of the Brahms sonata for cello and piano in which the pianist played an important and

beautiful part. As an accompanist, Ralph Angell demonstrated himself as an excellent pianist and a sympathetic and intelligent collaborator."

Frederick Schlieder Lectures at Bryn Mawr

Frederick Schlieder, prominent pedagogue and author, lectured at Goodhart Hall, Bryn Mawr College, on December 3, before an audience which numbered close to 200 composed of teachers and friends of the school.

Mr. Schlieder's topic, The Development of the Art-Sense, was very well received by the representative audience. The introduction of his talk was on Art—its general meaning, its particular meaning and the power of discrimination. He then spoke of the Art-Sense as the sense of right order, judgment, harmony and unity, and how this sense was and is constantly active, not only in so-called creative arts, but in religion, government, organization, and in all welfare movements. He then went on to discuss what leaders in betterment have done to awaken and nourish the Art-Sense as the sense of right and their success in its development. "Educational systems have done much to stifle the Art-Sense by emphasizing 'Learning' at the sacrifice of 'Doing' or 'Becoming,' thus keeping the Art-Sense constantly in the background," Mr. Schlieder claims.

At this point, Mr. Schlieder gave his ideas as to what should be included in all educational systems and by what means the Art-Sense can be developed. He mentioned the fact that many claim music has not accomplished this development in the past, and then went on to show the reasons for past failures and how these failures may, if properly handled, be turned into successes.

Ralph Thomas Pupil Wins \$5,000 Atwater Kent Prize

Carol Deis, soprano, who won the first prize of \$5,000 in the National Atwater Kent Radio Contest, is a pupil of Ralph Thomas, having studied four years with him. He has had four pupils who have won state contests in the Atwater Kent auditions.

Ralph Thomas is now located in Los Angeles, where he has established a school of singing.

A Daughter to Mr. and Mrs. Kononovitch

Harry Kononovitch, violinist, and Mrs. Kononovitch are the proud parents of a baby girl born December 26 at the Jewish Maternity Hospital in Brooklyn.

Chevalier

Gualter de l'Eveille

Pupil of Hamill and Bossermann

SINGER AND TEACHER

10a, East Bloor St.

Toronto, Can.

171 West 71st Street
New York City

Phone TRafalgar 7-3110

VOCAL and COACH
AUDITIONS BY
APPOINTMENT ONLY
8 West 76th Street New York

JOHN WARREN ERB

B. GAGLIANO

ADOLFO BETTI

ADDRESS: HOTEL ANSONIA, NEW YORK, N. Y.

VOLPI LEUTO

Victor Records

BARITONE

Grotrian-Steinweg Piano

NOW BOOKING FOR 1931

Management Volpi Leuto, 1416 Steinway Hall, New York

ROSATI

GIGLI'S

Only Teacher

Vocal Studio: 24 West 59th St., New York City

Circular Mailed on Request

Phone PLaza 3-2875

MARIA RAJD L

CHICAGO CIVIC OPERA

STAATS OPER DRESDEN

1891—Paderewski Then and Now—1931

(Continued from inside front cover)

mannerism, and during the entire concerto he scarcely moved his body, and his features remained calm and serene, without being cold. Altogether his appearance is attractive and sympathetic. After listening to him several minutes I could readily understand why he has been such a great success, and as the concerto progressed I was myself held spellbound by his grand and magnetic playing.

"I do not wish to take up too much valuable space in your paper with a long and elaborate description of his playing, but can sum it up in a few words. 'Paderewski is a grand success, and he deserves it.' He can certainly be classified with the powerful pianists, as he draws an enormous tone, but on the other hand his delicate work is as soft as a whisper, poetic and as clear as crystal. He has a very fine touch and uses his hands gracefully. The audience, which is usually cold and undemonstrative at the Philharmonic concerts, was completely wrapped up in his playing, and after the final chord was struck he was given a perfect ovation and recalled so often that he was compelled to reseat himself at the piano."

The other report read in part as follows: "Suddenly applause drew my attention to the platform, and amid deafening cheers I saw a tall, pale, aristocratic looking young man slowly ascend the platform, upon whom everybody's attention was riveted. Quietly he sat down by the piano with modest self-possession; his delicately chiseled features betrayed not the slightest emotion, while the frame of magnificent, fair, curly hair heightened his extremely poetic head."

"With the first strains of Saint-Saëns' characteristic concerto in G minor Paderewski immediately fascinated me with his phenomenally magnetic touch, and whether after this he showed his wonderful power of producing with his crisp touch the most resonant chords, rapid, clear, octave passages, delicate arpeggios or exquisitely defined scale passages, there was not one single moment during the entire performance of this difficult romantic concerto that the listener was not spellbound. I have had the pleasure of hearing Rubinstein, Liszt, Rummel and other great pianists, but no one has ever captivated me like this wondrous young Pole; and I could scarcely believe it possible that such perfection could have been attained in a little more than six years; for it was only six years ago that the young composer Paderewski felt the call within himself not to remain simply a composer, but to develop also his reproductive gifts."

After the New York debut the critical fraternity did not seem to be quite sure whether Paderewski was really as great as they felt he was, but James G. Hunecker, at that time one of the editors of the *MUSICAL COURIER* staff and an eminent writer on musical subjects, instantly took him at his true value and wrote the following report of the concert.

Paderewski's Triumph

A Review of His First Concert in New York

By James G. Hunecker

Ignace Jan Paderewski played the piano last night at the new Music Hall, and played it in such a wonderful manner as to set a huge audience mad with enthusiasm and recall memories of Rubinstein in his prime, but a Rubinstein technically infallible.

In the dual role of a composer and virtuoso Mr. Paderewski won a triumph that was genuine and nobly deserved, for he is a new personality in music that will bear curious and close study. As to the physical side of his art, he is one of those virtuosi to whom the keyboard has no hidden secrets. His technical equipment is perfect and is used in such an exquisitely musical fashion that the virtuoso merges ever into the artist and mere brutal display and brilliant charlatany are totally absent.

The two concertos selected by Mr. Paderewski for his debut were the fourth Saint-Saëns in C minor and his own A minor concerto, two well contrasted compositions which offered abundant chances for displaying the pianist's amazing versatility. The Saint-Saëns work is not the most grateful penned by its composer, for its first movement is more in the variation vein and episodic; in fact the concerto throughout lacks homogeneity, though the Celtic theme in the last movement is very characteristic. The composition was played by Mr. Paderewski with a sweep of style, a splendor of tone and with such fire and force as to be absolutely overwhelming. The octave passages were given magnificently; indeed the soloist's touch, so penetrating and so pure, his scale work so crystalline and his power so enormous mark him as a virtuoso among virtuosi. His own concerto in A minor is one of the significant works of modern times; in strict truth it is doubtful if among

living composers there is anybody who could do just the things Mr. Paderewski does in this work. Dvorak's concerto in G minor is unplayable; the two Tchaikovsky concertos, despite their barbaric beauty, are written with a total disregard of the demands of pianism, and Rubinstein and Saint-Saëns and Sgambati have evidently done their best work. The Paderewski concerto, which is new to New York (it was played in Boston last season by Mrs. Julia Rivé-King), is a beautiful piece of writing, full of ideas, flavored perhaps by some modern composers, but in the main fresh and sparkling and treated in the most musicianly manner. Here the musicianship of the composer surprises us, for there is every evidence of profound knowledge of harmony, part writing, instrumentation and all expressed in the most naive fashion and with an utter absence of striving for effect.

Mr. Paderewski writes for his instrument as he plays upon it—superbly; he always gives one new passage work, harmonic surprises, and his orchestration is delightful in coloring and piquancy. As a composer alone he could stand comparison with many more celebrated names than his own. The second movement, a little spun out, is in C, with many abrupt harmonic transitions and replete with fine, cunning and subtle workmanship. In it the pianist showed his lovely cantilena touch—a touch that is golden in quality. He plays a melody with an unapproachable legato, and the crispness of his staccato is ever admirable. This quality of imagination Paderewski is the possessor of indubitably. There is a lift about his work, a transfiguration of some simple musical idea, that is inspiration itself. His ability hinges perilously on the gates of genius. He is a veritable artistic apparition, and with that supremely magnetic personality, graceful and exotic appearance he naturally scored a success that was stupendous.

In the group of soli by his fellow countryman, Frederic Chopin, Paderewski revealed himself as an interpreter who ranks as high as any Chopin player we have yet heard in this city. He has the true subtle poetic capricious spirit, the "Zal," to use the Polish word, and his tender sadness and majestic sorrow in the great C minor nocturne were admirably expressed.

He played the A flat prelude, with its imploring cadences, and followed with the familiar C sharp minor valse, but not rendered familiarly by him. In point of finesse he vied with that arch master of finesse, Paderewski, and in the C major etude (op. 10, No. 7) his lightness of wrist caused the double note figure to actually shimmer on the keyboard. That this self-same etude, which serves a technical purpose, was delivered so poetically proves Paderewski's innate musical nature.

He sang the lullaby of the F major ballade, so seldom played, charmingly, and thundered out its climaxes until the noble Steinway grand upon which he played sounded like a veritable orchestra. By the manner of his playing the A flat polonaise, which is topsy-turvyed by most pianists in order to show how fast they can play, Paderewski administered a gentle reproof, for he took it at true polonaise tempo, a stately,

dignified dance, and right chivalric he made its measures.

His octave crescendo in the middle part was marvelous in its gradation of tone and elasticity of wrists. In fact his wrist work, notably in double octave trills, is herculean in its power and intensity. In response to overwhelming encores he played Liszt's "Campanella" in the daintiest style imaginable and made its crescendo formidable, and here the absolute surety and ease of the young man's skips were startling.

Indeed his grace and modesty are most commendable. After his own concerto, which he played wonderfully well, he was forced to play once more, and play he did. He gave Rubinstein's "Staccato Etude," and made more of a wonder piece of it than did d'Albert.

Here again the coloring and variety of touches were noteworthy, and the etude became orchestral.

Paderewski is a great pianist, one of the greatest who has yet visited our shores, and his marked musical abilities as a composer, his superb skill as a virtuoso, when taken in conjunction with his age, concur in making him a youth favored by the gods.

The audience was a very large and representatively musical one and its temper was soon made known, for the enthusiasm was enormous and universal. The orchestra, under Mr. Damrosch, played Goldmark's overture, "In Springtime" and the "Ride of the Valkyries."

MUSICAL COURIER, November 18, 1891.

Granberry Piano School Recitals

The Granberry Piano School recently presented pupils' recitals in Berkeley Institute, Brooklyn, and Carnegie Chamber Music Hall, New York.

The Brooklyn program listed for appearance: Kathleen Steele, Flora Baxter, Betty Mae Marclay, Shirley Sahlin, Maurice Girdali, Elizabeth Holland, Gertrude Nugent, Eileen and Ruth Cummings, Paul Dukeshire, Marjorie Kopff, Mildred Kasper, Jeanne Lyons, Betty Myerson, Jeannette Sperry, Anna Garrigan, Elizabeth Dunn, Agnes Foss, Mildred W. MacQuillan, Catherine Cortelyou Place, Rosetta Goodkind, Ruth Burritt and Gertrude Elsenheimer.

The New York recital scheduled: Marion L. Boyd, Elizabeth Dunn, Agnes Foss, Roger Lafferty, Mildred W. MacQuillan, Catherine Cortelyou Place, Tullio Franchini, Virginia Hodgson, William A. Achtel, Gertrude Schubert Cassidy, Aaron Rawlston, Julia Unglada, Frank Rippey, Ruby Jo Watson, James and John Mowbray, Sophie and Claudia Cambria, Mildred Eisenberg, Dorothy Ginsberg, Marjorie Kopff, Mildred Kasper, Jeanne Lyons, Elsa Larsen, Betty Myerson, Laura Paccioni, Jeannette Sperry, Rosetta Goodkind, Brant Alyea, Tullio Franchini, Anna Garrigan, Lawrence Ginsberg, Betty Hover, Hazel Nishimura, Clemence Phillips, Margaret Shaub, Ruth Burritt and Kathleen Steele.

The programs offered both solo and ensemble playing, and the students displayed fine technical training and, in several cases, unusual talent. The music included standard classics, modern numbers and a composition by Director George Folsom Granberry.

German Operatic Concert Manager

ANDRÉ MERTENS

Berlin, Vienna, Paris, London

Arriving Hotel Astor, New York, December 25th; New Bismark Hotel, Chicago, in January.

Appointments by mail or phone

Permanent address: Eisenbahnstrasse 4, Berlin

Jane Leland Clarke Concert

At the Boston Public Library in Lecture Hall a chamber concert was given recently by Jane Leland Clarke, composer and pianist. The assisting artists were: Vernice Coolidge, soprano; Dorothy Baker, cellist; John Hermann Loud, accompanist; Malcolm Holmes, violinist, and Arthur F. Tucker, tenor.

Opening the afternoon's program, Vernice Coolidge gave a delightful group of songs by Gounod, Ware and Leland Clarke. Malcolm Holmes gave a fine rendering of Sere-nade du Tsingant-Valdez for violin, displaying expressive phrasing and an expansive tone. Arthur Tucker was pleasing in his songs by Prothero and MacFadyen. Mr. Loud accompanied the songs in a musicianly manner.

In the second half of the program, Leland Clarke's Suite in D major, for piano, cello and violin (3 movements)—the andante, calm and beautiful, the allegretto, graceful, and the presto and finale, brilliant, was rendered. The artists, Mr. Holmes, Mrs. Baker, and Miss Clarke, played with imagination and a splendid variety of tone color. The spacious hall held an audience that filled every seat and many that had been placed on the stage. C. K. H.

New York String Quartet Recital January 8

The New York String Quartet will appear January 8, in Town Hall, New York. The program will include numbers by Beethoven and Turina and the first performance of Cyril Scott's piano quintet, in which the piano part will be played by Percy Grainger. The New York String Quartet have presented numerous works of contemporary composers, and they have given initial performances to compositions by Hindemith, Novak, Suk, Pierre Menu, Schulhoff, David Stanley Smith, Paolo Gallico, Sandor Harmati, Aurelio Giorni, Ethel Leginska and others.

The Bohemians, January 5

The fourth regular meeting of The Bohemians will be held at the Harvard Club, 27 West 44th Street on January 5 at 8:30 in the evening. As usual, after the meeting there will be a musical program. The participating artist will be Horace Britt cellist; Alexander Kurganoff, tenor; Louis Letellier, bassoon; Alfred Mirovitch and Valentine Poylowsky, pianist. After the music a buffet supper will be served.

EASTMAN SCHOOL of MUSIC

of THE UNIVERSITY of ROCHESTER
AN ENDOWED INSTITUTION

HOWARD HANSON, Director
RAYMOND WILSON, Director of Summer Session

Summer Session—June 24 to July 29, 1931

Regular Session Opens—September 14, 1931

Applications for Both Sessions Now Being Received

The Eastman School of Music Offers Courses Leading to Bachelor and Master Degrees in Music and Arts, also Special and Preparatory Courses

For Further Information, Address
ARTHUR H. LARSON, Secretary-Registrar

EASTMAN SCHOOL OF MUSIC ROCHESTER, N. Y.

Chicago Symphony Introduces Hadley's Streets of Pekin

Mediaeval Mystery Play, The Children at Bethlehem, Sung
by Children with Orchestra—Interesting Programs
Add to Holiday Spirit—Other News of Importance

CHICAGO.—The first of the Messiah performances during Christmastide was that of the Swedish Choral Club at Orchestra Hall, on December 21. Under the direction of Harry T. Carlson the chorists sang with traditional reverence, sturdy tone and understanding, making for a praiseworthy performance, in which the assistance of an orchestra composed of Chicago Symphony Orchestra members and four local soloists added to the enjoyment. The listeners were enthusiastic in their approval.

PEOPLE'S SYMPHONY ORCHESTRA

The concert given by the People's Symphony Orchestra at the Civic Theater, on December 21, ushered in the fifth consecutive season of that organization, which is so well directed by P. Marinus Paulsen. Harry Zeller, of the firm of Zeller & Kallis, is managing this season's concerts of the orchestra, which is probably responsible for the more pretentious Civic Theater being chosen for the concerts. In former seasons the People's Symphony held forth at the Eighth Street Theater.

YALE GLEE CLUB CONCERT

Presenting a program ranging from the English folk song, through sixteenth century Christmas music, American folk songs, negro spirituals, old ballads to college songs and a light opera chorus, the Yale Glee Club gave a concert at Orchestra Hall, on December 23, under the direction of Marshall M. Bartholomew, who knows his male chorus and its capabilities and knows how to get the best out of them. An outstanding feature of the Glee Club's singing is its clean-cut and almost perfect enunciation.

APOLLO CLUB SINGS MESSIAH

At its annual performance of The Messiah, the Apollo Musical Club gave one of the finest presentations it has ever given. Since Edgar Nelson has taken over the reins the Apollo Club has steadily progressed, until today it may be classed among the best choral bodies of the country. At the concert of December 26, at Orchestra Hall, it accomplished some of the best singing of its career.

The soloists on this occasion were Albert Rappaport, tenor; Frederick Jencks, baritone; Margaret Perry, soprano, and Isabel Zehr, contralto.

HENIOT LEVY CLUB MEETS

At the meeting of the Heniot Levy Club on December 14, at Kimball Hall, the program was presented by Dorothy Harzen, Sylvia Gross, Miss Taylor, Mildred Drescher, Jennette Krokowski, Mrs. Champ and Theophil Voiks. The officers of the club for the coming year are Ada Honderick, president; Harold Reeve, vice-president; Blenda Steener, corresponding secretary; Mary Virginia Wallace, recording secretary, and Gwendolyn Meade, treasurer.

CARA VERNON BROADCASTS

Cara Vernon, Chicago pianist, broadcast a group of Debussy and Scriabin compositions over the Palmer House station on the evening of December 28.

PHILIP ABBAS AT BEACHVIEW CLUB

Philip Abbas, prominent Dutch cellist, scored a huge success when he appeared at the Sunday Twilight Musicale at the Beachview Club on December 21. He played numbers by Frescobaldi, Boccherini, Saint-

Saens, Schubert, Popper and Vieuxtemps and proved popular with the listeners.

SYMPHONY PLAYS NEW RUSSIAN AND AMERICAN WORKS

Henry Hadley's suite, Streets of Pekin, and Dimitri Szostakowicz' Symphony were featured by Conductor Stock as the novelties for the December 26-27 program of the Chicago Symphony Orchestra. Hadley, as ever, has something to say, and tells it clearly, melodiously, interestingly and skillfully. His Suite is a worthy addition to orchestral literature and scored heavily with the listeners. The young Russian composer has written a strange symphony, not without interest or fascination, however. He writes in the modern idiom but does not entirely sidestep melody and harmony.

At its best, the orchestra gave excellent account of these numbers as well as of Elgar's Introduction and Allegro for Strings, Debussy's Images, and Liszt's Preludes.

TWO DUOS FROM MANN STUDIOS GIVE RECITALS

The popularity of singers from Mrs. Ellen Kinsman Mann's studio continues, as evidenced by the weekly budget of news from her class.

Attractive duo programs were given by two talented singers of Mrs. Mann's class, Kathleen March Strain and Constance March Jenks at the Auditorium Hotel for the Daughters of 1812 on December 3 and on December 2 for the Three O'Clock Club of Oak Park.

Another duo formed from Mann singers by Anita Foster and Edith Ellsworth gave a recital at the Green Street Congregational Church on December 3.

Merle Benedict was soloist at the Methodist Ministers Conference at the Chicago Temple on December 15.

GORDON STRING QUARTET

The largest audience so far assembled for the Chicago Chamber Music Society's series at Orchestra Hall was on hand to hear the Gordon String Quartet's concert on December 18. Always a great favorite in Chicago, where he counts many staunch friends and admirers and where he established a large following for himself and his quartet during his activities here as concertmaster of the Chicago Symphony, Jacques Gordon returned with his quartet from the east to be once more feted here. Playing quartets by Haydn, Beethoven and a new one by Whit-horne, the quartet proved an admirable organization with high ideals in matters of interpretation and with fine unity of thought and aim. Their reception at the hands of the large audience was spontaneous and well deserved.

SCHOOL CHILDREN SING WITH ORCHESTRA

A mediaeval mystery, the story of Christmas told by Pierre in The Children at Bethlehem, was the feature of the week-end concerts of the Chicago Symphony Orchestra, on December 19 and 20. In this the orchestra had the assistance of a chorus of some five hundred public school children, seven soloists and a narrator. These children, gathered from the Cregier, Curtis, Foreman, Franklin, Graham, Hirsch, Stockton and Sullivan Junior high schools, had been trained under the able guidance of Dr. J. Lewis Browne, superintendent of music in the public schools, their teachers and supervisors and Dr. Frederick Stock and Eric DeLamar-

ter. The result was singing that would put to shame many a professional choral body, so beautiful and inspiring it was. These youngsters entered into the spirit of the work with such enthusiasm, such wholeheartedness and such joy that their fresh, young voices rang out clear and true and fairly shook the rafters of Orchestra Hall. There was expression and reverence, too, in their singing. This was further evidence of the importance music has taken in the public school in recent years, particularly since Dr. Browne has been at the helm. It was an achievement of which all Chicago should be proud and a great event for the public schools of our city.

The soloists were Margaret Lester, Agatha Lewis, Helen Bickerton, Anne Burmeister, Margaret Heywood Wood, Raymond Koch and Eugene Dressler, and Hobart Sommers was the narrator.

The balance of this excellent program contained the Pastoral from Bach's Christmas Oratorio, a symphonic poem called Christmas by Jaromir Weinberger and the ballet music from Rubinstein's Feramors. A fine concert from beginning to end, played by orchestra and sung by chorus and soloists in true Christmas spirit. The Weinberger number was new here and proved a most effective novelty which, however, was overshadowed by the performance of the children, as was everything else on the program, except perhaps the appearance of Santa Claus, who came through the house with his "jingle bells" in the Rubinstein number, which closed the happy event.

SPRY AND BUCK PUPILS HEARD AT COLUMBIA SCHOOL

A program of unusual merit was given at Columbia School of Music on December 11, by Eulalia Herrmann, pianist, pupil of Walter Spry, and Hazel Meisterling, contralto, artist pupil of Dudley Buck. Each disclosed unusual talent, fine training and professional readiness.

Miss Herrmann's playing of the Haydn Variations in F minor, the Bach-Tausig Toccata and Fugue in D minor, numbers by Scriabin, Liszt, Griffes, Chopin and the MacDowell D minor Concerto stamp her as a serious young pianist with fine technical and musical equipment. She is a worthy student of a worthy teacher and Mr. Spry has every reason to feel proud of this exponent of his piano method.

A professional student, Miss Meisterling impressed as a routine singer with a lovely contralto voice which has been trained by the master hand of Dudley Buck. She was particularly effective in German lieder by Hildach, Reger and Brahms, and sang beautifully a group in English by Quilter, Forsyth, Dunhill and Hubert Hughes. She has much to recommend her and should go far in her art.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Frieda Bratzel, pupil of Edward Collins, played a piano recital before the Women's Midwest Athletic Club on December 14. Catherine Roskopf, another pupil of Mr. Collins, gave a concert at Harris Hall in Evanston on December 11 before the History Club of Northwestern University.

Archie Slusser has been engaged as trombone and saxophone performer in the Dictators, Gus Neibauer's dance orchestra.

Ralph Squires, pianist, pupil of Rudolph Ganz and Mollie Margolies, and Leon Peyner, pupil of Leon Sametini, played at the installation of officers at the Metropolitan Masonic Temple on December 13.

Several students from Nina Bolmar's studio have been active professionally. Dorothy Fox, soprano, sang at three musical teas given by Mrs. John DeMet during December. Mary Melcheor gave a recital for the Bryn Mawr Woman's Club on December 12 and another for the Catholic Women's League on December 14. Mabel Pease gave a concert at the Hotel La Salle on December 23. Cleo Wade, soprano, was soloist with the J. Wesley Jones choir in a

program of negro spirituals broadcast over WENR on December 16. Anne and Alice Wilson sang duets on the Christmas program of the Chicago Ideal Club at the Blackstone Hotel on December 18.

MONTI-GORSEY SINGS OVER WGN

There are some singers whose voices broadcast especially well. One of those is Lola Monti-Gorsey, soprano of the Ravinia Opera. Heard last Sunday over Station WGN, she sang beautifully Voi che sapete from Cavalleria, Brahms' Cradle Song, Kiss Me Again by Victor Herbert and two French songs. Miss Monti-Gorsey is a polyglot, as the announcer informed us that she spoke seven languages and the four she used on her radio program were well enunciated by this singer, who proved as fine an interpreter of the lieder as of songs from light opera and of operatic arias. We hope to hear Miss Monti-Gorsey often not only in the concert hall and opera stage, but also over the radio.

FLORENCE TRUMBULL AND NISSEN

Florence Trumbull, popular pianist and for many years assistant to Leschetizky, furnished with Hans Hermann Nissen, of the Chicago Civic Opera, the program at the dinner given by Mrs. T. A. Junkin at the Blackstone Hotel on December 12. Miss Trumbull played three groups of piano numbers and Nissen sang a like number of songs. Both were much enjoyed by the distinguished gathering.

ENRICO CLAUSI BROADCASTS

Enrico Clausi, who returned a year ago from Italy, where he had sung in grand opera, has, since his return, been in great demand. During the months of October and November he gave more than forty recitals besides being heard often over the radio. Again last Sunday when Station WGN broadcast its regular operatic evening Clausi was called upon to sing the role of Alfredo in Traviata.

AMERICAN CONSERVATORY NOTES

Vincent Micari, seventeen year-old pupil of Kurt Wanieck, was the winner in the finals in the Young People's piano contest on December 14. The contest was held under the auspices of the Society of American Musicians and Mr. Micari was the unanimous choice of the Board of Adjudicators.

Tomford Harris, pianist, of the faculty, has just returned to his teaching from an extended concert tour, during which he appeared in recitals in Penn College, Oskaloosa, Ia.; State Normal School, Dickinson, N. D.; before the Brainerd Music Club, Brainerd, Minn., and also in Virginia and St. Peter, Minn.

Students, members of the faculty and friends of the conservatory, met in the reception room on December 23, according to established custom for the singing of Christmas carols under the direction of Leo Sow-erby.

Fern Weaver, of the faculty, appeared as assisting artist with Maria Matyas before the Women's Club of Dixon, Ill., on December 16. Miss Weaver played numbers by Chopin and Brahms and also the accompaniments for Miss Matyas.

Ethel Dahlstrom, of the organ faculty and Mary Fluck Eldridge, pianist, pupil of Allen Spencer, were soloists for the special music service on December 14 at Olivet Methodist Church, where Kennard Barradell of the American Conservatory voice faculty, is director of music.

Esther Wunderlich, artist pupil of Frank Van Dusen, and organist at Mt. Olive Lutheran Church, was soloist at the concert given by the First National Bank Choral Club, at Medinah Temple, December 14.

Violin pupils of Kenneth Fiske and piano pupils of Olga Kuechler and Aletta Tenold, were presented in recital at the North Side Branch of the American Conservatory on December 18. Gloria Burch Fiske furnished accompaniments for the violin numbers.

Lorraine Doane, soprano, and Mildred

JOHN DWIGHT
Tenor
SAMPLE
FANNIE COLE
Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Address
Mrs. Devries: Congress Hotel, Har. 3800
Mr. Devries: Chicago Musical College.

FOR YOUR CHICAGO RECITAL
consult
BERTHA OTT, Inc.
Impresarii
Suite 3410, 20 No. Wacker Drive, Chicago
Halls available varying in capacity from 2,000 to 500.
Careful attention given to debut recitals.
Write for full information

EMMA CANNAM
SOPRANO
Concert—Recital—Oratorio
"Voice of great beauty"
—Ernestine Schumann-Heink
Chicago
501 McCormick Bldg.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
BUSH CONSERVATORY
839 North Dearborn St. Chicago

HOWARD WELLS
Pianist and Teacher
Author of "THE PIANIST'S TRUMP" and
"EARS, BRAIN AND FINGERS"
506 Fine Arts Bldg. Chicago, Ill.

DR. J. LEWIS BROWNE
DIRECTOR OF MUSIC
Chicago Public Schools

THOMAS NOBLE
MACBURNAY
VOICE
609 Fine Arts Bldg., Chicago Phone Web. 3551

ANDRÉ SKALSKI
CHICAGO MUSICAL COLLEGE
64 East Van Buren St. Chicago, Ill.

PALMER CHRISTIAN
ORGANIST
UNIVERSITY OF MICHIGAN
Address: University School of Music,
Ann Arbor, Mich.

CARA VERNON
Pianist....."Musical Rebel"
Modern Repertory as Specialty
Management: Harry Culbertson, Western Repr.,
5525 Blackstone Ave., Chicago, Ill.
Eastern Representative, Emilie Sarter
Steinway Hall, New York City

EDOUARD COTREUIL
Leading Basso-Baritone
Chicago Civic Opera Company

MOISSAYE LILLIAN
BOGUSLAWSKI
PIANISTS
CHICAGO MUSICAL COLLEGE
Baldwin Piano

CHARLES LAUWERS
CONDUCTOR
Chicago Civic Opera Co.



VINCENT MICARI,
pianist, student of the American Conservatory, Chicago, who recently won the contest for the privilege of appearing with the Chicago Symphony Orchestra in the Young People's Concert Series.

Swenson, pianist, pupils of Hylda Blanke and Genevieve Van Vranken Muth, appeared in recital in Studio Theater, on December 13.

President John J. Hattstaedt this week attended the conventions of the Music Teachers' National Association and the National Association of Schools of Music in St. Louis.

The regular Saturday afternoon recitals of the conservatory in Kimball Hall will be resumed on January 10, at which time voice pupils of Charles La Berge, organ pupils of Frank Van Dusen and piano pupils of Adalbert Huguelet will share the program.

Among the holiday visitors at the conservatory were the following former graduates: Dora Lyon, teacher of voice at Oxford College, Miami, O.; Florence Claus, director of music in the State Normal School, Springfield, N. D.; Gordon Sutherland, teacher of piano at Grinnell College, Grinnell, Ia.; Joseph Brinkman, of the piano faculty in the University School of Music,

AMERICAN CONSERVATORY STUDENT TO APPEAR WITH CHICAGO SYMPHONY

Vincent Micari, seventeen year old pupil of Kurt Wanieck of the American Conservatory faculty, came out victorious in the finals of the Young People's Contest on December 14 in Chicago. Performing the Hungarian Fantasia by Liszt, the young artist was unanimously declared the winner by the judges. Young Micari has studied with Mr. Wanieck for seven years at the conservatory and has shown phenomenal progress in his work.

Another conservatory pupil, Adele Broz,

Ann Arbor, Mich.; Marion and Mildred Hegenberger, who are at present enrolled in academic courses in the University of Nebraska.

A program by piano pupils of Olga Kuechler and Aletta Tenold and violin pupils of Kenneth Fiske was given at the North Side Branch on December 18.

A student's program was given at the conservatory during the holidays by piano pupils of La Vina Thorkleson and Esther Hawkins and dramatic art pupils of Esther Sachs.

Olga Melchione, pupil of Olga Kuechler of the piano faculty, was heard in recital at the luncheon of the Italian Woman's Club held recently in the Palmer House.

Aletta Tenold presented her piano pupils in recital at the North Side Branch on December 20.

JEANNETTE COX.

Artists Everywhere

Mrs. William Vincent Cutajar presented Thalia Cavadias, pianist; Malcolm MacKenzie, tenor, and Rosa Wagner, contralto, at the December 15 meeting of the Soloists' Musicales, in a Carnegie Hall, New York, studio.

Stella Hadden-Alexander, pianist, known long ago as a MacDowell protagonist, gave recitals of his music at Union Theological Seminary on November 18, and at Columbia University on December 8 and 10. Herself a pupil of MacDowell, she plays these works with authority.

Mrs. Harrison Irvine gave a musical twilight tea at her Carnegie Hall studio, December 17, in honor of Anita Samson,

student of Rudolph Reuter, won the distinction of being among the three contenders in the final contest.

The competition was held under the auspices of the Society of American Musicians (Chicago) and was open to all young artists under eighteen years of age who are native-born or of naturalized American parents and are residents of Cook County. Eighteen contestants, who represented the best of the young pianistic talent in Chicago, took part.

prominent club and society woman of London, England. The commodious studios were crowded with leaders in the music and art world of the metropolis, who came to honor Mesdames Samson and Irvine, and enjoyed an hour of social-musical contacts.

Mrs. Edmund W. Kingsland, founder-president of the Washington Heights Civic Club, presented the following artists at the December 22 meeting: Rosalie Du Prene, soprano, and George Lambert, baritone. The accompanists were Julian Huarte and Fred Rycroft, and Carlisle Duncan sang original songs to his own accompaniment.

Christiaan Kriens, Dutch-American composer-violinist, and director of broadcast, Station WTIC, Hartford, Conn., planned to include two new (Ms.) compositions for orchestra during Christmas week and in January, followed by presentations from the National Broadcasting Studios. They are Christmas Fantasia and Radio Rhapsody. His Hartford orchestra is said to be the largest radio station orchestra, numbering forty-five players.

Grace Marcella Liddane and Marjorie Jennings, of Gloversville, N. Y., won honors at the last Verdi Club musicale, New York, the former as the instructor of the nineteen-year-old Miss Jennings; she won the Atwater Kent radio audition for middle New York, and has been studying less than two years.

Lloyd Morse, tenor, opening the season for the Chaminade Club, Yonkers, sang eleven times, half the program being operatic numbers, with Frank Chatterton at the piano. Mr. Morse is winning a high place for himself as operatic and concert tenor.

Hugh Porter, organist of the Second Presbyterian Church, New York, gave a program of Russian choral music, November 23.

Olga Sapio, pianist, and Beatrice Horsburgh, violinist, gave a joint recital at All Saints Church, Brooklyn, December 10, playing solos and also the sonata for violin and piano by Richard Strauss. A listener said "they played superlatively well, to a packed audience."

Willard Sektberg is fulfilling many engagements this fall. He has recently returned to New York from a concert tour with Mary McCormic. On November 18 he was accompanist at a private recital in New York for Allan Jones, tenor, and Mildred Dilling, harpist. On November 19 he was in Trenton, N. J., where he accompanied Richard Crooks, tenor, in recital. November 23 Mr. Sektberg was heard as accompanist to Edith Romaine, soprano, at Steinway Hall, when a feature of the program was his A Child's Lullaby. November 25 he was the assisting artist in Plainfield, N. J., with Allan Jones, tenor, and Martha Whittemore, cellist.

The Emma R. Steiner Harmony Circle presented Peter Melnikoff in a piano recital at Wurlitzer Auditorium, December 10. He played a program including classic and modern numbers, ranging from Bach to Manza-Zucca and Liszt. He gave a previous recital at the home of Manza-Zucca, Miami, Fla.

Oliver Stewart, tenor, was Prince Charming in Charlotte Lund's performance of Cinderella, at Town Hall, New York, November 28, and on December 2 he sang Hoffman (Offenbach) in the performance for the Chaminade Club, Yonkers, N. Y. Ruby Gerard Stewart, violinist, his wife, recently suffered an accident in a fall, but is now convalescing.

Nevada Van der Veer sang another important Beethoven Ninth Symphony performance, at the Beethoven Festival, with the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, at Constitution Hall, Washington, D. C., December 2-6; this was on the last day of the Festival.

Jeannette Vreeland, soprano, will appear in recital in St. Paul, Minn., on January 22. Miss Vreeland gave a program in Carnegie Hall, New York, on December 9, and on December 26 she sang in the same auditorium as soloist with the New York Oratorio Society.

Claude Warford opened his series of Les Concerts Intimes, presenting Mildred Dilling, harpist, and Allan Jones, tenor. A large audience completely filled the Warford studios. Artists engaged for the remaining evenings of the course include Mary McCormic, soprano; Joseph Royer, baritone; The Kingman Trio; William Hain, tenor; Madeleine Spence, pianist, and Michael Gusikoff, violinist.

LAZAR S. SAMOILOFF



Teacher of J. Clausen, Claire Dux, Helen Stanley and many other famous singers.

Now in
LOS ANGELES, Calif.
Studio: 614 South Van Ness Ave.

Under management of L. E. Behymer, Auditorium Bldg.

Concert Direction

WOLFF and SACHS

Established 1882

Oldest concert managerial firm in Germany
Berlin W. 9, Linkstrasse, 42

Cable address: Musikwolf
in affiliation with

WESTDEUTSCHE KONZERTDIREKTION

H. DUBOIS and Dr. P. SCHIFF
Cologne, Stollwerkhhaus

Cable address: Westkonzert, Köln
Managers of the Berlin Philharmonic Concerts

(Wilhelm Furtwängler, Conductor)—Managers Bruno Walter Concerts—Directors of concert and operatic tours of many famous artists throughout Europe.

Representatives of the Metropolitan Opera Company of New York for Middle Europe

ZERFFI

TEACHER OF SINGING

STUDIO:

326A W. 77th St.

New York

Phone TRAfalgar 7-4885

Voice Production
without Interference

HARRIET FOSTER

VOICE
BUILDER
and COACH

CONTRALTO

Studio: 251 W. 71st St. New York
Phone: TRAfalgar 7-6756

JOSEFIN

HARTMAN VOLLMER

COACH AND ACCOMPANIST

"The perfect accompanist."—Mrs. Schuman-Heink.
215 W. 75th St., N.Y.C. Phone: TRAfalgar 7-2377

TINA PAGGI

COLORATURA SOPRANO

Address: care of Musical Courier, 113 W. 57th St., N. Y.

EDUARD HABICH

Baritone—Chicago Civic Opera

Bayreuth Covent Garden, London
20th Season 8th Season

ANNA EARNSHAW

SOPRANO

Mgt: Richard Copley, 10 East 43rd St., New York

EDWIN FRANKO GOLDMAN

CONDUCTOR THE GOLDMAN BAND

"A Symphony Orchestra in Brass"

Personal address: 392 Riverside Drive, New York

J. Fred WOLLE

CONCERT ORGANIST

Bethlehem Pennsylvania

J. C. VAN HULSTEYN

Violinist—Member faculty Peabody

Conservatory

Representative of the Ecole Normale de Musique, Paris. Examination and preparation. Authorized by Mr. Thibaud to recommend selected students for his master class.

Address:
Care of Peabody Conservatory, Baltimore, Md.

RUTH RAY

Violinist

509 So. Wabash Ave. Chicago

Tel. Harrison 5930

GRACE CORNELL

Internationally
Famous Dancer
Now on the Continent

Management
JULIA CHANDLER
45 West 45th St
New York City

MUSICIANS — CAUTION!

Do not become the victims of high powered salesmen who represent all sorts of advertising schemes that cost you money for which you get nothing in return.

DO NOT FALL VICTIMS TO THE KIND OF

PRESS AGENTS

Who pretend that they can get items about you printed in the dailies. Your own observation of the dailies and other papers should prove to you that these stories are not printed;

PUBLICATIONS

Of diminutive size and without influence whose limited amount of printed space should prove to you that they cannot carry adequate news reports. Such publications are of no value and are published as a means of extracting money from unsuspecting musicians who are lured by boasting, bragging, and untruthful solicitors;

MANAGERS

Of no standing who are not equipped by knowledge, reputation, or experience to compete with established offices and organizations;

DIRECTORIES

Which bury your name between covers that are never opened. They are published solely to get your money and enrich those who publish them.

GENUINE ADVERTISING SERVICE IS OF
PARAMOUNT IMPORTANCE

and
GENUINE SERVICE DOES NOT CONSIST MERELY OF
PROMISES THAT ARE NEVER FULFILLED

Do not be afraid to say

NO!

MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the

MUSICAL COURIER COMPANY, INC.

ERNEST P. HILBERT, President
 WILLIAM GEPHART, Vice-President
 ALVIN L. SCHMOEGER, Sec. and Treas.

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503,

7-4504, 7-4505, 7-4506

Cable address: Muscourier, New York

ALVIN L. SCHMOEGER, General Manager

LEONARD LIEBLING, Editor-in-Chief

WILLIAM GEPHART, Associate Editors

FRANK PATTERSON, Associate Editors

CLARENCE LUCAS (Paris), Associate Editors

RENE DEVRIES, Associate Editors

CEAR SAECHINGER (London), Associate Editors

ALBERT EDMUND BROWN (Hilsea, N. Y.), Associate Editors

THORNTON W. ALLEN, Managing Editor

J. ALBERT BAKER, General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JANETTE COX, 820

to 830 Orchestra Building, 230 South Michigan Ave., Chicago. Telephone,

Harrison 6119.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CEAR SAECHINGER

(in charge), 17 Waterloo Place, S. W. 1, LONDON BUSINESS

OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 5267. Cable address:

Muscourier, Vienna.

BERLIN, GERMANY—C. HOOPER TRASK, Witzlebenstr. 32, Berlin-Char-

lottenburg 1. Telephone: Wilhelm 9144.

VIENNA, AUSTRIA—PAUL BOCHERT, Prins Eugen Strasse 18, Vienna IV.

Telephone, U-47-0-12. Cable address, Muscourier, Vienna.

MILAN, ITALY—CHARLES D'IF, Via Eupili 8.

For the names and addresses of other offices, correspondents and representatives

apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign,

Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-

stands. Back Numbers, Twenty-five Cents. American News Company, New

York, General Distributing Agents. Western News Company, Chicago. Western

Distributing Agency. New England News Co., Eastern Distributing Agency.

Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ade-

laide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,

Wellington. European Agents, The International News Company, Ltd., Bream's

Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music

stores in the United States, and in the leading music houses, hotels and

restaurants in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of

the Advertising Department before four o'clock on the Friday one week previous

to the date of publication. The advertising rates of the MUSICAL COURIER

are computed on a flat rate basis, no charge being made for setting up

advertisements. An extra charge is made for mortising, notching, leveling, and

layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1893, at the Post Office at New

York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication.

These will not be returned, however, unless accompanied by stamped and

addressed envelope. The MUSICAL COURIER does not hold itself responsible

for the loss or non-return of contributions.

NEW YORK JANUARY 3, 1931 No. 2647

Happy New Year to the musical world!

Press agents are invariably praise agents.

Paderewski is still drawing Paderewski houses.

If the British really rule the waves, maybe they are responsible for the static in our radios.

Moussorgsky's Fair at Sorochintzy is having repeated performances at the Metropolitan this season. Why?

It is estimated that a vocabulary of 800 words is sufficient for all purposes except when complimenting a prima donna.

On good authority—Myra Hess, eminent English pianist, does not pronounce her name as it is spelled, but as if it were Mera.

Among the causes given in recent years by psychologists and criminologists for the increase in crime and immorality is—jazz.

Some deep thinker at Washington recently said that if taxes were reduced prices would fall. The utterance caused quite a hubbub among opera singers.

A composer of popular music plays his latest song to a musician friend, and at the end he asks: "What do you think of it?" Promptly the answer came: "Why it sounds better than the original!"

Like the Einstein theory, there are only six persons in the world who understand why conductors play symphonies without pausing between the movements, and those six are the conductors who do it.

Unappreciated composers should find solace in the following lines of Sydney Smith: "A man can bear a world's contempt when he has that within him which says he's worthy." (Originally in blank verse.)

In view of the fact that Mischa Elman married a California girl, the following paragraph from the MUSICAL COURIER of March 23, 1922, is rather amusing. It reads: "The daily papers recently published an interview with Mischa Elman, made in Germany, in which the statement that he would prefer to marry an English girl to an American was attributed to him. Mischa issued a flat denial—but

the really interesting thing would be to know how the girls felt about it."

They do not condemn jazz in Europe—they simply enjoy it.

In Hollywood the Russian basso, Chaliapin, has been referred to as Chapliapin.

A perspicacious critic is one that seeks what is new in the old works and what is old in the new.

Conductors may be interested to know that the motto of the State of Maine is "Dirigo"—"I lead."

What has become of the old fashioned, innocent guarantor who used to supply money for the tours of the small opera companies?

Those who are able to pronounce the name "Scherazade" correctly do not necessarily enjoy the composition more on that account.

Music is evidently moving up in the social scale. One set of tickets that came to us last week was marked "evening dress," and another "strictly evening dress." By the way, what kind of evening dress is that?

Forty-five years ago David Lloyd George, then an energetic lawyer and musical amateur, was conducting a choral society in the Welsh village of Criccieth. When many years later he was made conductor of the British Empire he made a pretty good job of that, too.

It is claimed that in another year or two there will be more motor cars than pianos per capita in this country. That is encouraging. The moment pianos become really scarce and really expensive the ladies in every household will not only desire a piano, but also violently demand one.

If a few more electrical tone producing machines are presented at our symphony concerts, the audiences may have to be insulated—except in cases where non-conductors wield the baton. Leopold Stokowski is the chief sponsor of the new ideas—perhaps because he is an electric leader.

A beautiful New Year's gesture is that of Jose Iturbi. He is turning over the receipts of the box sale at his January 26 recital to the unemployment fund of the American Federation of Musicians. Other prominent artists please take notice and follow suit, for the situation is a very serious one.

Some years ago, when that unforgettable cellist, Jean Gerardy, was playing Saint-Saëns' lovely A minor concerto at a Sunday night concert at the Metropolitan, one of Gotham's astute critics characterized the work as "prolix." It is safe to say that nearly every one in the audience wished it had been longer.

Molinari and Dobrowen Meet

Molinari and Dobrowen met by accident the other day at lunch with several friends, among them William B. Murray, Frank Patterson and William Walther, personal representative of Dobrowen. Molinari was stopping over for a day or two in New York on his way to Pittsburgh and Detroit; Dobrowen had only a day's rest here before leaving for San Francisco, where he is to conduct the second half of the season. Molinari conducts the Philharmonic-Symphony from January 19 to February 22. It was interesting to hear Dobrowen and Molinari exchanging views upon all sorts of things. French was the common language, but Dobrowen speaks very little French, and there were amusing attempts at rapid fire interpretation.

Foster Celebrations

The increasing elaboration of the Stephen Collins Foster anniversary commemoration exercises is cause for congratulation. This great composer of American folk song is gradually winning the recognition that is obviously his just due. It is curious to think how slowly his importance to American music has grown upon us. Only a very few years ago it was scarcely thought of; today every child in the United States is reminded of his importance within the period of the second week in January. He died on January 13. The Foster Commemoration Committee of the Civic Club of Allegheny County, Pa., is furthering a nationwide tribute to the great American folk song composer. Every American musician and music lover should aid in making this an annual affair.

Opera Not on the Wane

Bodanzky's speech at the Bohemian dinner last week contained much that was of genuine importance in spite of the fact that most of the headline writers in the daily papers noted chiefly the speaker's humorous set of rules for opera-goers. What Bodanzky had to say about opera in general, although neither amusing nor witty, offers food for thought. He said: "From many quarters one hears the cry that opera is dead. I dispute this. It is said that we have no significant modern composers. Now that does not matter, for so long as Wagner's and Verdi's music is alive this music is more important to us than if all the moderns were dead."

Bodanzky further said that he was among those who had feared the invasion of the pictures. He added, however, that "Talkie and opera are two distinctive arts. They can exist side by side. We need not fear the screen. It can never capture the direct appeal of personality of artists face to face with an audience."

He said that the modern composer, realizing the enormous possibilities of the movies, would create a new form of art; that he would remember that the essential appeal of the screen is to the eye, its strength in action. "We will remember that music is not all-important to the movies, and that it is music in Siegfried, for instance, that holds us four hours spellbound, and so long as there are enough of us who are spellbound we cannot say that opera or music is on the wane."

This last is highly significant, to say the very least of it. There has gradually arisen a conception that opera demands action. Some of the critics have unfortunately adopted a habit of persistently talking about good and bad librettos and have made this seem highly important to operatic success.

Strangely enough, in days gone by the libretto was never thought of. In the good old days of real opera, people went to hear music, and the libretto, judged from the point of view of dramatic form, was not considered.

Only one thing is needed for what may be termed a good opera libretto, and that is a series of dramatic scenes of emotional intensity. In other words, we need a dramatic "program note" to indicate the subject matter of the songs, arias, duets, choruses, and so on, that are sung. The stronger this emotional appeal, the better the libretto may be said to be; but as for any dramatic "action" in opera, the more of it there is, generally speaking, the worse is the opera.

There has also grown up a habit in very recent years of composers hiding their lack of musical invention behind dramatic action. The composers took the bit of Wagner's music drama concept between their teeth and ran away with the idea that they could deceive the public into the belief that they were writing good opera in spite of their inability to write good music. When Bodanzky says we are spellbound by the music, he expresses the whole matter in a nutshell. No opera, no matter how dramatic it may be, no matter how well made the play may be, no matter how carefully outlined and developed the stage action, can hope for lasting success unless we are spellbound by the music. The sooner theater managers, public and critics discover this fact the better it will be for opera. The persistent refusal of certain opera managers to stage new operas because of what they consider faulty librettos is retarding the forward progress of the art, not perhaps because these particular operas that are refused are of especial value, but because the concept spreads itself among composers that they must first of all have thrilling librettos for their works, and need not concern themselves greatly about the music. People have actually been stupid enough to claim that the success of the Puccini operas was due to his selection of good plays for librettos. The fact is, that the success of the Puccini operas is due solely, or almost solely, to the fact that we are spellbound by the loveliness of his music, just as we are by the music of Wagner, of Verdi, and of all of the other composers who have won lasting operatic success.

VARIATIONS

By the Editor-in-Chief

As we enter upon the unknown possibilities of the coming year, many of us wonder what 1931 will bring forth in the way of creative musical endeavor.

A survey of the prospects does not cause hope to spring highly in the critical breast.

Modernism appears to have shot its bolt, and the present island of safety for composers seems to be to fill old forms with old material modernly tintured and venerated.

Melody, alas! has not gained any new disciples in the ranks of the tonal creators, and still remains embalmed in the works of the older masters.

It is not practical or politic, however, to be pessimistic about the depression in business and in musical composition.

We have started another year of existence and effort, so let us stop croaking disaster and look with eager and fervent hope for the new masterpieces that shall come from the presses during this twelvemonth of 1931.

One good musical sign is, that on Christmas Day, radio concerts gave us more Bach than had been heard over the air on any other occasion during the year. The Philadelphia Orchestra was the most generous Santa Claus of all, with the superfine Bach transcriptions of Leopold Stokowski.

And speaking of radio, when Montague Glass was interviewed recently, the reporters asked him whether he believed the talkies to be still in their infancy. "Oh, no," answered the famous author, "they can now say 'da-da' and 'mama'."

The holidays brought many written, printed, and wired greetings to Jascha Heifetz, but none that he values more than the attached:

Peking, China,
10th moon, 10th day, 1930 year.

Honorable Mr. Heifetz,

Xmas soon comes now and every year I want write you. Your country business much bad. We know cause no do get orders come from anyone except my friend Mr. Milnor inc. We very much thank him. We don't know how we do along if Mr. Milnor inc. no send us orders. He only one makes work for our workmen. Nobody else give any business.

You have much trouble bad one year you should be much happy. We have plenty more trouble this one year. Silver drop value so China money only can get your 27c for Dollar. Then seven months revolution and war all makes business worst. Much glad war now over, but business still plenty bad. You should be much glad only short time pore business.

Please Mr. Heifetz go see Mr. Milnor inc. and tell him I write you letter and how we all thank him for what he do. Maybe you buy XMAS presents he sends more orders.

Good by, Mary Xmas,

WEN CHANG WANG,

Interpreter of very nice English and American.
S.P. Many people send me XMAS cards last year, I thank you.

Of the stacks of Yuletide wishes received by Variations, the most musical was from Henry Holden Huss; the most original, from Mana Zucca, Cesare Sturani, and Mr. and Mrs. Robert A. Simon; the most distant (Bagdad, Mesopotamia) from Sajian Toklas; the most artistic, from Hope Hampton; the most comical, from Eddie Cantor, and Joe Laurie, Jr.; the most versified—well, here it is:

A Happiest New Year to you
Is my heartfelt wish and I hope it comes true.
May the Parsifal Evenings be few
May all Music be good, not too modern and new;

May the singers, players, dancers, all three
Be as great as you've wished to hear and see.
May your Columns be charming and clever as ever,
And bring you and others much pleasure,
May you live in Good Health, man's greatest Treasure!
Very sincerely yours,

ILSE BIRNBAUM.

The Sturani wishes for 1931 were as follows:

I. That all musicians and singers shall continue to do and say the wrong thing so as to make it possible for you to earn your living.

(This is easy)

II. That all the advertisers of the MUSICAL COURIER shall pay their bills promptly and in full.

(This is not so easy)

III. That when you bet on a horse at the racetrack, it shall win; and that the bookmakers shall give you decent odds.

(This is impossible)

IV. That the stock market may go up.

(?)

One should not befool one's own nest, and there should be discretionary honor among critics, but nevertheless I cannot help mentioning the review published in the Philadelphia News of December 2, about the piano recital there by Abram Chasins. The notice read:

Abram Chasins, that talented pianist, blossomed out as a composer when he was the featured soloist at the weekly recitals staged by the faculty of the Curtis Institute of Music last night. Chasins, who has been heard here on several occasions, as soloist with the Philadelphia orchestra, gave indications that his talent as a wizard of the keyboard is still his prime achievement, even though his writing accomplishments are praiseworthy.

Bach, Mendelssohn and Chopin were the triumvirate who supplied the music that Chasins spun in fairy-like fashion. His digital wizardry proves that he is one of the hopes of pianodom. Hofmann, Paderewski and the others of their ilk cannot continue, and such artists as Chasins will be well able to take their place. The six preludes which Chasins wrote and played proved his mettle. He is well acquainted with his harmony and technique, and he makes use of his possessions. Harry Kaufman, head of the accompanist department of this school, supplied the delightful accompaniment.

Mr. Chasins sends the criticism to this department, remarks that it was one of the best he ever received, and adds: "My only regret is that I did not give the concert. I was ill, and so my appearance had to be cancelled."

At a Paderewski recital many years ago two eminent pianists were sitting together in the audience. One, who is a famous wit, was asked by the other: "What do you think of him?" The answer was: "He is a mighty fine pianist, but he is no Paderewski."

"Music keeps up my spirits," said the clear-eyed young merchant.

"Spirits keep up my music," said the red nosed old composer.

San Antonio, Texas, December 20, 1930.

Dear Variations:

Much impressed with your story "What Is a Critic's Mission?" I submit, impulsively (but straight from the heart and disheartening experience) the following:

"We want a true review," they say,
And do not look the other way,
But meet one fairly in the eye
As if for "art" they'd gladly die!
And so Sir Critic, (trusting fool),
Takes pen in hand—judicious, cool—
Dispenses with the boss's fears
And summarizes what he hears.
"Her voice is lovely,—but she flats;
And all the complimentary pats
Of partisans and friends and such
Will not combine to aid her much;
She first must train the inner ear—"
—But at this point, oh-dear-oh-dear,
What tumult and what anguished cries
Are raised to editor and skies:
"An insult!—We demand redress!
From now on,—one subscription less!"

So poor Sir Critic, needing money,
Decides 'tis best to ladle honey;
And hating much his inner self
Proceeds to sell his soul for pelf!

Very truly,

MAYO BOYD DAZEY,
Music Critic, San Antonio Light.

A happy piano teacher is one who does not feel that if he had not been compelled to take pupils he might have become a great recital player.

"When people sing in the bathtub of a morning," remarks W. P., "I suppose they can be said to possess a liquid tone." The proposition was submitted to the MUSICAL COURIER office boy, who commented: "Only in the case of a soaprano."

The Bachs and Strausses always have been considered the most important musical families, but the estimators undoubtedly overlooked the violin family.

In the Prague Tageblatt of November 18, 1930, there is this article called The Mischievous Stransky: "Six years ago Josef Stransky spontaneously and suddenly retired from his brilliant musical activities. In 1911 he went to New York as Gustav Mahler's successor at the head of the Philharmonic Orchestra, achieving fame in that position for twelve years, until he gave it up, and was succeeded by Toscanini. While a student at the Prague University, Stransky also served as the critic of the Musikalische Rundschau. From his two years of reviewing for that paper, we recall the following caustic comments of Stransky:—

Yesterday we heard "Carmen." Eduard Kuenold sang Escamillo. That passage in his entrance-aria, "The bull

was roaring terribly," sounded like his autobiography. . . .

Sunday "Tosca." Emil Guraliecky sang Cavaradossi. He died in the last act, shot by Scarpi's sleuths. Every one in the audience regretted that he was not shot at the end of the first act. . . .

The Easter performance of "Tannhäuser" was given at "popular prices." Why? In this performance the singers were most unpopular and the orchestra and the conductor made themselves so during the evening. . . .

Tuesday marked the concert of the Conservatory. Director Gutebitz conducted Beethoven's "Eroica." He conducted by heart. He was the only one in the audience who did not know that symphony by heart. . . .

Sunday's "Othello." When at the end Erkner choked Miss Argoldy to death he did it with the enthusiastic approval of the whole house. . . .

Tuesday, "Lohengrin." The swan was on strike. The stage hands finally succeeded in pulling Lohengrin out. The swan had more brains than our director of the Opera House, that bird evidently knew the tenor. . . .

The Singing Society gave their annual concert. The whole evening they sang four voiced. There was only one voice in the audience—that it was awful. . . .

Sarastro assured us in yesterday's "Magic Flute" that there is no vengeance in his "Holy Palace." Lucky for Sarastro! The vengeance for that aria would have been terrible. . . .

On the Platz St. Wenceslaus I met one of our leading conductors. I asked him: "Do you conduct Tristan tonight?" "Naturally," he replied, "Tristan is my opera." After the performance I had to agree with him. Before that evening I thought the opera was by Richard Wagner. . . .

When last week the great baritone d'Andrade sang in "Don Giovanni" Zerline (who for obvious reasons, screams off stage at the end of the first act) gave out only a v. y faint sound. At yesterday's repetition with our local barytone, she yelled loudly. What fine judgment. . . .

"Dinorah" by Meyerbeer. They brought a goat on the scene as the book demands. The goat was bleating. This was the only musical sound during the whole evening. . . .

The conductor of Wednesday's performance of "Walküre" was more progressive than Wotan. The latter put Brünnhilde to sleep at the end of the opera; the conductor had the audience asleep before the first act was over. . . .

Three singers were waiting for me late at night and threatened to punish me manually for my "outrageous" writings. But I was clever! I ecstatically promised them not to go to the Opera any more. After all, there must be an end to suffering, even for critics.

From P. Howard, of Adelaide, Australia, comes a breezy letter under date of October 29, containing, among other vital matters, these valued paragraphs:

"I have a pile of MUSICAL COURIERS running back for many years. They stand about six feet high from the floor and recently I had one of my sons (I have five and two daughters) go through the whole lot to try and find an article, but without success. . . .

"Yesterday I was reading a page of the issue 2nd April, 1896, from your Berlin office by Fanny Edgar Thomas concerning Brünnhilde, and was immensely interested in it. I wonder if she is still writing for you. . . .

"My friend, Hermann Menz, here, whom I cajoled into subscribing to your journal some years ago, is most enthusiastic and recently was able from information contained in the MUSICAL COURIER to wire his brother touring in Berlin as to what he should go and hear there that week, so cosmopolitan is your budget. . . .

"I hope this wretched depression will pass soon; we have got it in the neck here."

Franklin P. Adams, the humorist, was at the Siegfried performance last Saturday afternoon. He probably wished to see the funny dragon.

Most of the modernistic compositions are only a tempest in an inkpot.

Referring to electrical contrivances designed to improve orchestral quality, W. J. Henderson writes in The Sun of December 20: "The composers do not need new tone tints; they need new musical ideas." Mr. Henderson continues:

A youngster of today knowing deep down in his soul that he has not a musical idea the size of a sixteenth note, sits down to write a thing without a name that cannot be framed in words, and the first inspiration he has is a vision of his orchestra.

Just give him three flutes, one bass flute, one piccolo, three oboes, English horn, three clarinets, bass clarinet, contrabass clarinet, three bassoons, contrabassoon, two soprano saxophones, two altos and two basses, three sarrusophones—B flat tenor, B flat baritone, and B flat bass—eight horns, three trumpets, three trombones, two tenor tubas and one bass, two harps, celesta, glockenspiel, tympani (not less than three), bass drum, gong and about eighty strings, and we will guarantee to make the chord of C major sound very important.

Clarence Adler and his friends, Messrs. Brett, Van Vliet, Levy, Bachman, Ocko, Berezowsky, and Ullman foregathered in Adler's apartment recently to devote an evening to chamber music, including the Brahms quintet and sextet. The music went on long after midnight and finally several sleepless neighbors summoned a policeman to stop the offending performance. That worthy arrived, announcing that he had been told about a brass band which was

making a hideous racket in the Adler home. The officer consented to sample that pianist's cupboard, and to hear part of the Brahms sextet. The lengthy sampling and the short listening finished, the lurching gentleman of the uniform started out, stopped at the door, and gave his opinion: "The mushic's alright—ain't too loud—but needs tunin' up. You folks play all you like—tell 'em go to hell."

In opera, the path of glory leads but to the teaching career.

"American Composer" sends this: "Instead of writing music, I shall do a book called *The Musical Career, or The First Million Is the Hardest.*"

After hearing the recent concert given here by the League of Composers, I wondered why the organization does not produce modern works, those for instance of Bach, Beethoven, and Brahms.

No, Agatha, the name "Leipsic Kunstwart" means something else. "Leipsic Art Wart" would not be a correct translation. Try again.

Nor did this column speak of a "snorous" basso, my dear Ethelwolde. The word was plainly "sonorous."

"I'd rather have people ask why I do not sing at the Metropolitan Opera House, than why I do," writes J. P. F., and adds: "Of course I don't sing there, or I wouldn't send you this paragraph so full of vinegar and salt."

English newspapers continue to attack American jazz. I have made careful investigation of the condition they complain of, and I can state authoritatively that our jazz seems to survive the attacks practically unscathed.

A singing teacher, barred from a residential zone, protests that his calling is not a trade, business, or industry. Just a racket, we suppose.—The New Yorker.

It is now definitely established that the earth is 1,852,000,000 years old, and still there are persons who say "Bock" for "Bach."

Apropos, a headline had it not long ago, "Society of Friends of Music Give Bach Work." Which makes H. I. Phillips comment in The Sun: "In a time of unemployment every little bit helps."

A happy and undepressed New Year to the millions of readers of Variations.

LEONARD LIEBLING.

Agnes Huntington on Wagner

Glancing over the April 22, 1891, issue of the *MUSICAL COURIER* we noticed the following opinion of Wagner's music expressed by the then comic opera star, Agnes Huntington, who subsequently became Mrs. Paul D. Cravath. Said Miss Huntington: "I have been frequently asked my opinion on Wagner. I take this opportunity of expressing it candidly. His orchestration at times is grand, majestic, tender, even sublime. At others it is beyond my comprehension. There are beauties of vocalization in Lohengrin and others of his operas that are unequalled, but as a whole I admire Faust and other operas more. I fear I do not understand Wagner enough to swear by him. I fear the public at large are in the same deplorable condition, else why were his works shelved before the season closed in this city?"

Mme. Cravath changed her opinion of the great Richard within a few years after this momentous utterance, as did millions of other people in the world. Today the Wagner operas draw capacity in all parts of the world and people understand and love them.

Notable Symphony Programs

On December 12 the eighth symphony concert of the Minneapolis Symphony Orchestra was a Paderewski program. It consisted of Paderewski's symphony in B minor, op. 24, and his piano concerto, op. 17, which was played by Paderewski himself. Of equal interest was the performance on December 19 in Boston by the Boston Symphony Orchestra of a new work by Stravinsky, *Symphonie de Psalms*, which, after an intermission, was repeated. This is not altogether a new plan, and it serves to give people a chance to become really acquainted with this type of ultra-modern music.

Wagner's Royal Friend

When the American musical statistician, E. Seuel, of Indianapolis, passed through Paris in October, 1930, he gave me an old and faded photograph he had found during his visit to Bayreuth. It shows the young King Ludwig II of Bavaria and the still younger Princess Sophie Charlotte of Bavaria arm in arm. They were then engaged to be married. But the king's inherited insanity increased. Moody and melancholy, he broke the engagement and grew more and more reserved and silent, until in the course of time he was deposed by the statesmen of the realm and confined in the castle of Berg. His grandfather, Ludwig I, had made himself notorious by his extravagant expenditures on pictures, music, and the Irish dancer known as Lola Montez. But the grandson would have nothing to do with women. The wildest passion of his life was for the music of Wagner. No sooner was he on his throne than he used his royal power to help the composer and produce his works.

Wagner was then, in 1864, at the end of his resources. No manager would take the risk of producing his operas; for his Tannhäuser had made a riotous failure in Paris. The separation from



KING LUDWIG II AND PRINCESS SOPHIE CHARLOTTE.

(Copy of a photo made January 22, 1867.)

Mathilde Wesendonk had caused him untold suffering, and the future apparently promised him nothing.

"Why talk about my future when my manuscripts remain locked in my desk?" And all his letters are in the same strain of discouragement and misery. He could write nothing, and his health was visibly affected by his spirits. He went once more to the directors of the opera houses at Stuttgart and Carlsruhe to offer them his operas, determined that if these last cards failed he would give up the game and emigrate to America.

Then it was that King Ludwig II invited him to Munich, and soon the world was richer for Die Meistersinger. Wagner was accepted. His dark days passed away. The king devoted so much time to the composer that the government complained about it. Wagner was sent away, and the king became more taciturn and unsocial, neglecting all his duties as a sovereign and spending days and nights in solitude.

On a dark and rainy Sunday evening, June 13, 1886, he and his attendant doctor were found dead in Starnberg Lake behind the castle in which he had been confined.

The Princess Sophie Charlotte eventually became the Duchess d'Alençon. Her death was equally tragic. It occurred May 4, 1897, and I remember well the flames and smoke of the conflagration which destroyed her with 140 human beings at the Charity Bazaar in Paris.

The late Charles W. Clark, of Chicago, was with me at the time on top of the towers of Notre Dame Cathedral. We heard the fire horns blowing and saw the engines dashing westward down below us. A memorial chapel stands on the site of the Charity Bazaar and the name of the Duchess d'Alençon is first on the list of the victims.

The charred remains of the dead were buried in a capacious grave in Pere Lachaise Cemetery, but the King of Bavaria rests in Munich. His heart was

taken to the basilica of Altoetting and placed in a golden urn with the hearts of the Wittelsbach family.

Wagner was buried in the garden of his house in Bayreuth. Bayreuth! How chagrined were the politicians and the court of Munich to remember that they had sent away the great composer who, with the help of King Ludwig II, might have made Munich the Mecca of the world's musical pilgrims.

CLARENCE LUCAS.

Voltaire's Methods

No author ever had a wider popularity and a greater power during his lifetime than Voltaire. How did he win and keep the ear of all Europe for more than half a century? He has given some advice to authors in his *Dictionnaire Philosophique*, from which a few sentences have been selected and are herewith translated for the benefit of musical authors, otherwise composers. Says Voltaire:

Author is a generic term which, like the name of all the other professions, means the good and the bad, the respectable or the ridiculous, the useful and agreeable, or rakers of rubbish.

Say as little about yourself as you can; for you ought to know that the self-esteem of the reader is as great as your own. He will never forgive your attempt to compel his admiration. It is your book that should speak for him,—if it ever gets read by the multitude.

"The distinguished support with which my piece has been honored should excuse me from replying to my adversaries. The applause of the public."

Strike out all that, believe me. You have not had distinguished support. Your piece is forgotten for ever.

"Some critics have suggested that there is too much action in the third act; that the princess shows too late her tender sentiments. To which I reply that"

Do not reply, my friend, for no one has spoken or will speak of your princess. Your play has failed because it is tiresome and written in flat and barbarous verse. Your preface is a prayer for the dead; but it will not revive them.

We are inundated with this flood of continual repetitions, with these insipid novels copied from old ones, with new systems founded on ancient day dreams, with little stories taken from general history.

Would you be an author? Would you write a book? See that it is new and useful, or at least supremely pleasing.

If you are attacked for your style, do not reply. Your book alone must answer.

If somebody says you are sick, be satisfied with being well without proving to the public that you are in perfect health. And above all, remember that the public worries very little whether you are well or ill.

Voltaire describes the humiliating legal restrictions of an author of his period. These restrictions no longer exist. But Voltaire's advice is as valuable today as it was in 1750. The indifference of the public and the self-esteem of the reader have not changed. The author, the composer, the player or singer, has always the same difficulties to encounter. How is the young musician to make himself known to the great public? How can he say as little as possible about himself and at the same time make the world think much about him? How can he win admiration without causing resentment?

These are the problems of publicity. C. L.

Shedding the Shell

Every year or so the hard shell crab retires to a safe hole under a rock, throws off its bony covering, and grows as fast as it possibly can before another hard shell forms around its body, preventing further growth. With profound apologies to composers, we suggest that music has the same habit. The only difference is that music does not remain in retirement during the soft shell period. Just at present it is parading its unbonified nudity in the firm conviction that it is exhibiting something new and rare to the world, unaware that all set forms and styles in music have been preceded by periods of rapid expansion while exchanging shells. It is probable that the crab hides in a hole to protect itself from injury while its bone shield is off. He might learn to expose himself freely to public view in his raw and flabby state if he felt as safe as a composer of sour and boneless music feels. But then the crab may only be exhibiting a rarer judgment and a better taste than the unshelled composer shows.

A Real Feat

When the question comes up—which it does periodically—whether the Metropolitan Opera House is the leading lyrical theater of the world, one should not forget that this week the institution is presenting nine operas, in German, Italian and French—namely *Le Prezioso Ridicolo* and *The Fair at Sorochintzy* (double bill), *La Bohème*, *Norma*, *Aida* (matinee), *Faust*, *Boccaccio*, *Lucia* (matinee) and *La Forza del Destino*. Is there any European opera house which could duplicate such a feat?

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

An Anonymous Letter

An anonymous writer who signs himself an old friend of the MUSICAL COURIER but one who does not wish personal publicity has written an open letter for our columns concerning the claims made by teachers of credit for the excellent art of certain successful and prominent pupils. "I. W. F." makes a personal matter of his contention by mentioning a number of names and giving details of what he considers, perhaps rightly, injustice. He says he is not acquainted with any of the people he mentions and that his attitude is purely one of a person who despises unfair play. It is, however, unwise to arouse animosities by allowing personalities to enter into a discussion which should be impersonal since it concerns, or may concern, all teachers and pupils.

"I. W. F." writes: "I have just received a circular from a young artist and have become righteously indignant again as I have many times in the past. This young artist tells in detail of the prizes he has won, the appearances he has made with symphony orchestras and the winning of first place in national competitions, but makes no mention of any but his latest teachers. I have noticed this ungrateful and unfair practice more than once among young artists and also an equally unfair attitude on the part of such artist's most recent teachers in denying all credit to earlier instructors. The last instructor of an artist who enters the concert field with pronounced success should remember that his very existence is made possible by the cooperation and confidence of excellent teachers scattered all over the country by whom the pupils are prepared. These teachers, who have worked intelligently, faithfully and in many cases without remuneration, should receive responsive cooperation from the teachers who later take charge of the artist's budding talent. In some cases I believe there has been a deliberate attempt to spread a blanket of secrecy about the previous training of pupils, even when the former teacher was of such calibre as to secure important engagements for the pupil, make propitious connections for him and finally give him the ability to enter the classes of the finishing teacher.

"Those of us who know the peculiar workings of the average pupil's sense of gratitude expect little else (from the pupil), but what of the mature and distinguished teacher? I should think it would behoove teachers and others to see that the literature which is circulated about these young artists even when circulated by the young artists themselves, contains only honest statements."

(Editor's Note.—Unfortunately, the matter is not quite so simple. We all very well know that pupils insist that they were incorrectly taught by certain teachers and that their "lives were saved" by having had the good fortune to get into the classes of other teachers. It seems to us that we have also at times heard certain teachers say that other teachers were ruining a pupil's chances for success. In considering the matter we must remember that such statements are made in perfectly good faith, and the people who make them are convinced of the truth of them. It is not always a matter of ingratitude, jealousy, unfairness, or anything else, but a statement of what the teacher and pupil believe to be positive fact. We must remember that the thing got so far some years ago that it was actually taken into the Municipal Chambers, and the advisability of licensing teachers has been widely discussed. In most cases it will be found to be much more just to give credit for complete sincerity not only to the teacher but also to the pupil.)

A Letter of Appreciation

New York, December 21, 1930.

Editor, Musical Courier:

In a recent edition of your magazine I read a letter Mr. Bluhm of Boston, Mass., wrote to you about Mr. La Forest and his new voice method called Perfect Center. I also would like at this time to say a few words about how this same method helped me. In 1923 respectively I went to Mr. La Forest at his home, and he taught me perfect center in voice. In six lessons I gained one octave of fine tones which enabled me to then and since earn my livelihood as a singer. Here recently it was my good for-

tune to again take lessons from Mr. La Forest, and he has imparted to me the workings of the Phonetic Center Hinge, which has further liberated another two octaves of fine tones. I wish to show my appreciation to Mr. La Forest, and also in the interest of voice knowledge and truth I will be glad to sing or demonstrate to anyone the principles of the La Forest method and that which all state is a great voice which was produced by this method.

CHARLES MCKEE.

Congratulations for All Concerned

New York, December 26, 1930.

Editor, Musical Courier:

In the current issue of the MUSICAL COURIER I find a letter from Sascha Gorodnitzky which questions the accuracy of the magazine in respect to a statement made in the review of the Schubert Memorial concert of November 21. In justice to the reputation of the MUSICAL COURIER I must correct the impression that there was any inaccuracy in the statement that Sascha Gorodnitzky studied with me for six seasons. He was sent to me as a pupil by Ossip Gabrilowitsch in January of 1918, and studied regularly with me the remainder of that season and for the five following seasons, as I find in consulting my lesson books of those years. The musical contacts and training of those impressionable youthful years, and their bearing on a young artist's future success are of an importance that is known to every teacher of budding talents. Young Gorodnitzky appeared in complete recital programs, along with other gifted pupils of mine, during my Summer Master Classes of 1921, 1922 and 1923, arousing unusual interest among musicians from various parts of the country who heard him on these occasions, on account of his brilliant and musically playing.

It is a regrettable oversight that the important part which Josef Lhevinne has played in this exceptional young artist's development during the past six years was not mentioned

in the article about the Schubert Memorial concert, particularly as this had been spoken of in the advance literature of the concert and in various items in the press which happened to come to my attention. I feel much the same about this as I know Mr. Lhevinne would have felt if my name had remained altogether unmentioned in connection with Sascha Gorodnitzky.

I was unfortunately prevented from attending the Schubert Memorial concert on November 21, but from all reports which came to me from friends and pupils of mine, and from the opinions of the press, it would seem that Sascha Gorodnitzky carried off the honors of the evening and scored a brilliant success. This is a matter of great gratification to me, as I had always foreseen a brilliant future for this gifted, modest and conscientious young artist. He is to be congratulated on his notable success and on the fine future that is ahead of him.

EDWIN HUGHES

Dividing the Credit

Flushing, L. I., N. Y., December 22, 1930.

Editor, Musical Courier:

In your issue of December 13, page 17, concerning the news of the Caruso fellowship award, I wish to make a statement.

In justice to Romano Romani, whose name has not been mentioned, I wished to state that he has been my first teacher since I came to this country in 1926. Since last September I have also been studying with Pasquale Amato. My association with both teachers has been and is very cordial, and I will be ever grateful to them for all they are doing for me.

Will you please print this statement in an early issue and oblige,

Yours very sincerely,

JOSE SANTIAGO.

Invaluable for Students

New York, N. Y.

Editor, Musical Courier:

To attempt to condense the history of music from its beginnings to the present time is certainly a tremendous undertaking, and I think Theodore Stearns has succeeded splendidly in the articles published in the MUSICAL COURIER. What he says about modern music is the most interesting and the most intelligent explanation I have ever read. For students this is invaluable.

(MRS.) JESSIE L. PEASE



Historic Bits

At the initial performance of Verdi's *La Traviata* in Venice in 1853, the soprano who created the role of Violetta, the fragile heroine, was perhaps the stoutest singer who ever graced the Italian operatic stage. When, in the last act, Dr. Grenvil announced that Violetta had so wasted away with tuberculosis that she had but a short time to live the audience stopped the performance with shrieks of mirth—a situation by no means appropriate to the tragic close of the opera. By the way, the *Traviatas* of today bow to realism, and keep their figures slim—notably Mmes. Bori, Galli-Curci and Mary Garden, who essayed the role recently at the Chicago Civic Opera premiere of Hamilton Forrest's *Camille*.

I See That

Berta Gerster Gardini, one of today's most distinguished singing teachers and coaches, because of her traditional and personal music affiliations, defends opera in this week's issue of the MUSICAL COURIER.

Cecelia Hansen will make an American tour during the season of 1931-32 under the management of Arthur Judson.

Wheeler Beckett recently made his Paris debut as conductor of the Straram Orchestra, scoring a marked success.

Young Yehudi is the lion of London's musical season, making a prodigious hit in two recitals there.

There is an interesting interview with Harriet Cohen in this issue.

Stokowski concluded his first period as conductor of the Philadelphia Orchestra on December 22; he will again assume leadership on March 27.

New Moon, the musical comedy film hit featuring Lawrence Tibbett and Grace Moore, is again being shown on Broadway.

Lilli Krauss, Hungarian pianist, has been booked for an extensive European tour under the management of Concertdirectie Dr. G. de Koos.

Carol Deis, first prize winner among the women competitors in the Atwater Kent National Radio Auditions, is a pupil of Ralph Thomas.

A daughter has been born to Mr. and Mrs. Kononovitch.

Sigrid Schneevogt is winning great success on her Continental tour.

It is estimated that 250,000 new concertgoers have been created by the Civic Concert Service plan.

Reinald Werrenrath will give his second Boston recital of the season on January 15.

Richard Burmeister, a former Liszt pupil, recently celebrated his seventieth birthday.

Eugene Goossens is to deliver a talk opening the League of Composers program to be given tomorrow, January 4, at the Art Center, New York.

Isidor Philipp gives some Advice on Piano-forte Playing in this issue.

Eide Norena gave a successful recital in London recently.

Carl Weinrich is carrying out the programs of modern organ music as planned by Lynnwood Farnam, deceased.

Helen Gahagan, pupil solely of Sophia Cehanovska, is prima donna in *Tonight or Never*.

Nevada Van der Veer and Frederic Baer won honors in the Syracuse, N. Y., performance of *Samson and Delilah*.

Os-ke-non-ton, Mohawk Indian baritone, returned to America in time to broadcast Christmas Eve over WEAF.

Richard T. Percy has been for thirty-five years organist of the Marble Collegiate Church, New York.

Lea Luboshutz gave a recital at the Curtis Institute of Music in Philadelphia last month assisted by an orchestra of students of the Institute.

Gena Branscombe recently conducted a program of her own works at Methuen, Mass., with the John Hancock Glee Club.

POET'S CORNER

Tribute to Toscanini

New York, December 23, 1930.

Editor, Musical Courier:

The muse has just whispered the enclosed lines in my ear, and it seems fitting, in the face of all we enjoy from the great Conductor, that your MUSICAL COURIER should receive this "appreciation."

—Martha Martin.

All Hail, Toscanini

What joy, what inspiration comes
To strings, the brasses, woodwind, drums,—
When "Toscanini" takes command!
'Tis clay within the potter's hand!
He moulds and fashions every man
To meet his great, organic plan.

A Masterbuilder he, in tones:
Erecting palaces and thrones.

The "players"—kings whose instruments
Yield to a glad obedience!
Methinks the strains that reach our ears
Must be the "Music of the Spheres!" . . .

Yes! Toscanini's Philharmonic
Is spiritual and mental tonic!

Faithfully yours,
MARTHA MARTIN.

NBC ARTISTS SERVICE HAS

THE INCO



SEASON
1931-1932

ASSISTANT
VICENTE
Famous Sp

HER OWN COMPANY OF DANC



THE HONOR TO ANNOUNCE

P A R A B L E

HOWA

BY
SCUDERO

h Dancer

S AND SYMPHONIC ENSEMBLE

Management
NBC ARTISTS SERVICE
of the
National Broadcasting Company, Inc.
711 Fifth Avenue New York

GEORGE ENGLES, Managing Director



HUGHES

PIANIST
Mgt.: HAENSEL & JONES, Steinway Hall
113 West 57th Street, New York
Steinway Piano Duo-Art Records

LOUIS BACHNER

VOICE
Teacher of Sigrd Onéig, Heinrich Schlessen
Parisistr. 39 Berlin, Germany

GEORGE WOODHOUSE

PIANO SCHOOL
Graduate of Theodor Leschetzky; Author of "The Artist at the Piano," "Creative Technique," etc.
19 Wigmore Street, London, W. 1
In America: Dec. 23, 1930 to Jan. 28, 1931

MALATESTA

MILAN VOICE PRODUCTION
CORSO CONCORDIA 6

CHARLES SANFORD SKILTON

Composer and Organist
University of Kansas Lawrence, Kansas

ROMANI

Teacher of ROSA PONSSELLE
Studio: 244 Riverside Drive, New York
Tel. Riverside 9-6910

WALTER HENRY HALL

Professor of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

WINIFRED PLETTS

COLORATURA SOPRANO
80 West 82nd Street, New York City

Estelle LIEBLING

SOPRANO
Studio: 145 West 58th St. New York
Tel.: Circle 7-1787

MAY SCHEIDER STONE

SOPRANO
Voice Placing, Coaching, Diction, Repertoire
Vocal Studio: 127 West 58th St., New York
Telephone Circle 7-3681

ROXAS

SINGING TEACHER AND COACH
For six years coach to
Gloria Martinelli
Teacher of
Della Benoitoff
703 Steinway Hall
Circle 7-5161

MUSICAL ADVISORY BUREAU

(Under the direction of MRS. PERCY PITT)
GROSVENOR HALL, 115 WIGMORE ST., LONDON, ENGLAND
Established to assist and to give unprejudiced and unbiased
advice to artists and students in selecting teachers, ar-
ranging auditions and recitals, and in helping in estab-
lishing careers in Europe.

ROMAN PRYDATKEYTCH

VIOLINIST AND COMPOSER
Member Faculty Zocher-Bain Philadelphia Musical Academy
Mgt. Vera Bull Hall, 113 W. 57th St., New York

JEAN TESLOF

BARITONE
Studio—736 West End Avenue, New York City
Tel. Riverside 9-3222

ELEANOR SCHEIB

VOCAL COACH—ACCOMPANIST
Formerly on Tour with
ALMA GLUCK, LOUIS HOMER, SCHUMANN-HEINE
292 W. 78th St., New York Tel. ENdicut 2-7534

DR. LEVBARG'S INSTITUTE

For the Scientific Correction of
VOICE, SPEECH and HEARING DEFECTS
113 WEST 57TH STREET—SUITE 1409-10
Special Courses for Teachers and Students
in Voice Production

1 to 5 p.m. daily John J. Levgar, M.D., Director
Tues. and Thurs. 8 to 9 p.m. Circle 7-5592
LJhigh 4-3460

LUCREZIA

Metropolitan Opera House
New York

BORI

Baldwin Piano Victor Records

Educational Activities of Roches- ter's Orchestras

Arthur M. See, who holds various executive positions in connection with the Rochester Philharmonic concerts, the Eastman School of Music and the Rochester School concerts and broadcasts, made a visit to the MUSICAL COURIER office recently, and told of the exceedingly interesting methods by which musical matters are made successful in Rochester. The present plan is now in its second season. The Philharmonic concerts conducted by Goossens have apparently been made possible by the Civic Orchestra and the association which stands behind both. The Civic Orchestra is conducted by Guy Fraser Harrison. It gives popular concerts every Sunday for thirty weeks, as well as broadcasts, and reaches a very wide audience with semi-classic programs.

Every Tuesday a concert is given by the Civic Orchestra in the high school auditorium. It is broadcast over Station WHAM, and Mr. Eastman has provided thirty-six schools in Rochester with loud speakers so that children in these schools may have the privilege of this concert. The concert lasts a half an hour, and the children in each of the schools where there is a speaker are gathered into the assembly room to listen to it. It is conducted along educational lines, the children having been prepared beforehand to appreciate the music and to get the most possible instruction and enlightenment from it; and during the concert a series of typewritten program notes are amplified on a screen so that the children may read them during the performance. Every Monday evening there is a broadcast of orchestra music on a national hook-up.

All of this is Mr. See's idea. He tells us that he has realized the possibility of a civic orchestra in small cities so as to reach greater numbers of people with music suited to their understanding than perhaps may be reached by regular symphony programs. The symphony programs under Goossens' direction in Rochester have reached very large and distinguished audiences, and Goossens also conducts some of the Sunday afternoon concerts. It is Mr. See's idea also that when people have subscribed to a thing, they automatically take a greater interest than they would if they had no direct interest in it. He therefore has arranged that the Civic Orchestra, and through it the Philharmonic Orchestra of which the Civic Orchestra is a part, shall be supported by the Rochester Civic Music Association with 4,000 members who pay five dollars or more each for membership. This same association, in addition to sponsoring two orchestras, takes care of the Rochester series of solo artists and of the appearance in Rochester of the Metropolitan Opera Company.

Cincinnati Conservatory Notes

December 7 the second concert by the Conservatory Symphony Orchestra, of which Vladimir Bakaleinikoff is conductor, was given in the concert hall of the Conservatory. The program was as follows: Symphony G minor by Mozart (the Allegro molto being conducted by John W. Molnar, the andante by Rea W. Brown, the Menuetto by Harriet Brate, and the Allegro assai was conducted by Archie Gobba); violin concerto B minor of Saint-Saëns (allegro non troppo) played by Warner Galombeck; Cielo e Mar from La Gioconda (Ponchielli), sung by Melville Ray; molto allegro movement of piano concerto G minor (Mendelssohn), played by Virginia Pownall and Siegfried Idyll by Wagner. The program was broadcast over WLW.

Thomas James Kelly chose a very beauti-

ful lullaby from the Eighth Concerto of Corelli for the candle lighting ceremony which preceded the entrance of the singers at the annual feast of Christmas carols, December 14 and 15. This lullaby was written by Corelli, one of the earliest violinists, for the celebration of the feast of the nativity. It was played by Mr. Kelly, who will be at the organ, and by two violinists, Gladys Pierson and Jane Davies.

Every year Mr. Kelly selects rare and unusual numbers for this feast of carols, which has been a feature of the Conservatory since it was begun by Clara Baur, founder of the Conservatory. This year featured several Spanish compositions as well as very old English, French and old German. There are also some very interesting Latin compositions that have come by way of Sweden. Two rare old German carols, Uns Kommt Ein Schiff Gefahren (There Comes a Ship) and Zu Bethlehem Geboren will also be presented here for the first time and are awaited with interest. Mr. Kelly also presented another lovely old Latin-German number which was a great favorite with Bach, Puer Natus (The Boy Was Born). Bach liked it so much that he wrote an arrangement for organ for it. This arrangement was used as a finale for this carol.

Dr. and Mrs. Edgar Stillman-Kelley recently returned from New York, where Dr. Stillman-Kelley attended the annual sessions of the National Institute of Arts and Letters. While in the metropolis, Dr. and Mrs. Stillman-Kelley were guests at the home of Robert Underwood Johnson, president of the National Institute of Arts and Letters, for a reception in honor of the eight ambassadors representing the Art Institutes of France, Germany, England, Spain, Norway and Argentina. While in New York, Mrs. Stillman-Kelley with Oscar Thompson, critic of the New York Evening Post, were leaders in the discussion of Present Day Music Problems at an open forum held in the Roerich Museum. Mrs. Stillman-Kelley, who is national chairman of the National Federation of Music Clubs, also attended the board meeting of this national group and made a complete report of the program for the bi-annual convention which will be held in San Francisco June 22 to 29.

The Musicians' Club heard a program on December 7 at the Cincinnati Club presented by a trio from the Conservatory composed of Charles Stokes, violin; Peter Froehlich, viola, and Leo Paalz (piano). The trio played works of Haydn, Handel, Le Cler and Mozart.

Easton Now Under Judson Management

Concert Management Arthur Judson, Inc., announces the addition of Florence Easton to its roster of artists. The dramatic soprano, for many years a mainstay of the Metropolitan Opera Company, is devoting all of her time now to concert work here and abroad. She will be available in this country for festival appearances this spring and will make a concert tour from October 15, 1931, to February 1, 1932.

Schmitz Sends Greetings From Europe

E. Robert Schmitz and Mrs. Schmitz send greetings from somewhere in Europe, where Mr. Schmitz has played in Poland, Greece, Holland, Italy and France, and other places which the post office kindly obliterated with its postmark, this news being contained on a postal card.

an engrossing and fascinating work, a worthy successor to her earlier work, Sing It Yourself." (E. P. Dutton & Co.)

PIANO MUSIC

Three pieces for piano by Albert von Doenhoff.—They are Impatience, Romance and Scherzino, forming the Sixth Juvenile Recital Group, each two pages long musically picturing their titles. Impatience is a presto agitato study of accented, contrasting phrases; Scherzino sounds like a junior Mendelssohn piece bright and pretty, while Romance is a singing melody, with accompanying two-note bass phrases. Mr. von Doenhoff's vast experience as pianist and teacher make all of his output practical, and enjoyable for the player. These groups of piano pieces so far cover easy and intermediate grades, and should appeal to up to date teachers of the day. (Schirmer, New York).

VIOLIN MUSIC

Consolation, by Rudolph F. Reisa.—A simple teaching piece in the first position, carefully edited, with alternative fingerings so that it may be played in higher positions. The melody is effective and the use of some unusual sharps has instructive value. (Summary).

Bubble Dance, by Mabel Bean.—The music is useful for the E flat alto saxophone and piano or saxophone, violin and piano. It is a lively piece and very effective. (Fischer).

YEATMAN GRIFFITH

Voice
TEACHER OF FAMOUS ARTISTS AND OF TEACHERS
Studios, 52 W. 78th St., New York City. Tel. ENdicut 2-8144

Marie Sundelius

SOPRANO
With the Metropolitan Opera Co.
Exclusive Management: HAENSEL & JONES
Steinway Hall, 113 W. 57th St., New York

ALLAN JONES

TENOR
Management: Haensel and Jones
Steinway Hall, New York

LEON CARSON

TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N.J. 160 W. 73rd St., N.Y.
Tel.: Nutley 2-2499 Tel.: TRaf. 7-6700

ELSIE LUKER

CONTRALTO
Management: Betty Tillotson, 1176 Broadway, New York

THEODORE STRACK

TENOR
CHICAGO CIVIC OPERA COMPANY
Management: Wolff and Sedha, Berlin, Germany

PAGANUCCI

OPERATIC COACH—ACCOMPANIST
CARNegie HALL, NEW YORK
(Telephone NEvins 8-3840 for Appointment)

VINCENT V. HUBBARD

SUCCESSOR to ARTHUR J. HUBBARD
Vocal Technique, Diction, Coaching, Program Building
246 Huntington Ave. Boston, Mass.

William S. BRADY

TEACHER OF SINGING
Studio: 137 West 86th St. New York
Tel. Schuyler 4-3580

DAISY ELGIN

SOPRANO
Mgt.: R. E. Johnston
1451 Broadway New York

JOHN HEATH

Pianist
Studio: 451er rue des Anclais, PARIS, May until January,
Villa Noeterna, Blvd. de Ténos, Monte Carlo, January until May.

PILAR MORIN

Voice Production
Coaching in French, Italian and English Opera
Mise-en-Scene for Opera
Studio of the Theater: 481 West 118th Street, New York
Tel. CAlhedral 4-3693

STABILE

Baritone
La Scala (Milan), Teatro Reale (Rome), Covent
Garden (London). Guest Artist Stasopar, Berlin
Address: Via Besana 9, Milano, Italy

MME. BARBARA GROSSI

formerly Grand Opera and Concert Singer
The natural method for the emission of the
voice. A specialist for the female voice.
Voice trial free

LANGUAGES
104 West 40th Street, New York
Apartment 23

Phone: LAcKawanna 4-6438
By appointment only

EVANGELINE LEHMAN

American Manager of Musical Artists in Europe
European Debuts and Concerts Arranged
at Nominal Cost

Full Publicity Service
Full Information on Request

Address: Immeuble Pleyel
252 Faubourg St. Honoré, Paris

New York address: care of Musical Courier
113 West 57th St., New York

Rubinstein Collaborates With Sokoloff in Fine Performance of D'Indy Work

Clevelands Enjoy Tibbett and Harold Bauer

CLEVELAND, OHIO.—A symphony concert in which the program was one of rare delight to a large audience, a recital by one of the most skilled baritones upon the concert stage today, an address before the trustees and friends of the Institute of Music by a pianist whose word carries the utmost authority, and a concert of chamber music in the finished performance of the Cleveland String Quartet was the feast provided during the work of December 8 for Cleveland music lovers.

The orchestra had just returned from a highly successful eastern tour that included the annual New York concert. Nikolai Sokoloff conducted with fresh inspiration gained from the enthusiastic applause of many audiences. Beryl Rubinstein, soloist of the symphonic pair, is an established favorite with Cleveland concert listeners. The program, which began with the Bach Passacaglia, transcribed by the contemporary Russian composer, Goedicke, was played with enormous élan and full-toned splendor. Sokoloff read its intricate phrases with superb clarity.

Mr. Rubinstein chose a little-known Mozart concerto (it is hard to make selection from among the twenty-five written for piano). This was numbered K. 271, and the key was E minor. Its limpid and pearly scales, its Andantino of pensive mood and delicate fancy, its varied finale with Rondo, presto, minueto and again presto, relieving all monotony was a welcome addition to one's knowledge of this prolific composer. Mr. Rubinstein made it a thing of exquisite beauty.

The rarest enjoyment of the concert came, however, in the third performance before the audience of d'Indy's Symphony on a French Mountain Song, written for orchestra and piano, and previously played by Alfred Cortot and Beryl Rubinstein himself. Never before, however, have the subtle beauties of the work been recreated with more subtlety and with a deeper sense of the perfect combination of the voice of the piano with the many-hued instruments of the orchestra. Sokoloff has a deep understanding of the mystic values of the d'Indy scores, and in his sympathetic rapport with the soloist there was nothing lacking.

Lawrence Tibbett drew a capacity audience in the Municipal Music Hall, each member of which left the auditorium with sighs of content with the artist's fine restraint and beauty of tone in classic numbers, in the Strauss Allerseele, and in the Tannhauser Evening Star, but chuckling with merriment over the Negro melodies (one transcribed by Stewart Wille, the skilful accompanist) and the irresistible Rogue Song.

Harold Bauer chose as his theme, in addressing the five hundred guests at the annual luncheon of the Cleveland Institute of

Music, The Musical Amateur. Prefacing his remarks with the statement that music is perhaps the most precarious of all professions today, he urged performance of small ensemble groups, not for the glorification of the performer, but for love of the good music thus to be made familiar, and pleading with his hearers to have the day for fine music that now has to take its chance with the jazz that precedes it, and the musical comedy-tune that follows it in the radio program everywhere to be heard.

The Manuscript Club, a section of the Fortnightly Musical Club, assembled a large audience to listen to a composition by F. Carl Grossman, Petite Suite for Flute and Clarinet, written at Fontainebleau; a sonata for violin and piano by Carl Schuler, and songs by C. E. Mayhew and Paul Katz, expressively sung by Gladys Selby, Laurence Jenkins and Ruth Williams. A concert at the Lake Shore Hotel had as tenor soloist one of the most popular of Cleveland's singers, Cassius Chapel, well known as a choir singer and performer in local operatic productions of an important sort. A. B.

Activities of Carboni Artists in Toronto

Resuming his activities on his return from a summer spent in Italy, Maestro I. A. Carboni has been very busy in Toronto. On November 20 a group of his artist-pupils participated in Flotow's opera, The Shadow. All those taking part were trained and directed by Mr. Carboni, who is devoting a great deal of time and energy to this form of entertainment. The Toronto Globe commented as follows about the undertaking: "Von Flotow's light opera, The Shadow, was successfully presented by Signor Carboni with a company selected from his pupils, a full orchestra, splendid scenic effects, and a real operatic atmosphere to lend to the whole undertaking an air of conviction. Signor Carboni conducted from his place at the piano and obtained favorable results.

"As only four characters comprise the cast of The Shadow, a considerable responsibility rests on each one, but they carried it through in a manner that would have done credit to many a professional company. There were no missed cues nor doubtful moments, and whether in aria, duet or quartet, the singers proved equal to the demands of the score, which is more lyric than dramatic, and full of graceful, melodious invention. It is the sort of music which appeals strongly on a first hearing.

"May Barker, as the amorous Madame Akeille, did the most outstanding work of the evening and scored in several brilliant coloratura bits. Phyllis Saunders's contralto, although heavy in texture, was quite adequate, as were the tenor and bass of Messrs. Hodgson and Curry. All four artists showed the results of careful training in the best traditions of opera comique, in which Maestro Carboni is as thoroughly at home as in the Italian repertoire."

At the second performance of this same work there was also presented the first performance of the A Marquisate for Sale. This is an opera comique in one act containing seven musical numbers. Maestro Carboni, who had again prepared the orchestral arrangements and coached the artists, conducted. The participants were Elsie Carter Simpson, soprano, as the Marchioness; Ralph Judge, tenor, as the Marquis; and Walter Judge in the role of the servant. The music was extremely well sung and the duets and ensembles were given with fine spirit. Both works have a great merit of being easily understood.

Aside from these performances Maestro Carboni, within a short space of time, has had to prepare a quartet of mixed voices which has proved so successful that it has been engaged for various broadcasts. One of Maestro Carboni's outstanding pupils, Marguerita Nuttall, who is known as the "Canadian coloratura soprano," has a broadcasting engagement on a coast to coast chain for twenty-three consecutive weeks besides other engagements in and out of Toronto.

Another soprano from this studio, Jeanne Hesson, after competing against sixty other candidates, secured the position as soprano soloist in the principal and most important Toronto church. Miss Hesson and Irving Levine have been engaged to go to Montreal for a coast to coast broadcast of grand opera performances. They have already sung in the leading roles in Cavalleria Rusticana, Faust and Carmen. Other works are to follow. T.

Tina Paggi in Malta

Tina Paggi, well known Italian coloratura soprano, has been fulfilling a most successful operatic engagement at the Royal Opera House in Malta, where her portrayal of various roles has met with high praise.

HELEN GAHAGAN

Soprano

Pupil of SOPHIA CEHANOVSKA

CONCERT and OPERA

Personal Mgt.: Wm. B. Murray, Steinway Hall, New York



Photo by White

MARIE EVA WRIGHT ORGANIST

Mgt. Standard Booking Office, Barbizon - Plaza, New York

RITA ORVILLE SOPRANO

Management: H. & A. CULBERTSON 33 W. 42nd St., New York

WILLIAM ARK WELLS

BARITONE—VOICE SPECIALIST

REPERTOIRE—INTERPRETATION—OPERA—CONCERT

Circular Upon Request
Metropolitan Opera House Studios 1425 Broadway, New York
Tel. L.Ongacre 5-0017 or PENNSYLVANIA 6-2634

CHARLES MADURO COMPOSER

Music Published by G. SCHIRMER, INC., O. FLAHERTY MUSIC CO., CARL FISCHER, INC., EDITORS FRANCOIS SALABERT in PARIS, CAMPBELL CONNOLLY CO. in LONDON. ASSOCIATED MUSIC PUBLISHERS in N. Y. and MASTER MUSIC INC. in N. Y. Recordings by VICTOR—COLUMBIA—BRUNSWICK—AMFICO—DUO-ART—ODERSON GRAMOPHON CO. in PARIS. 200 WEST 58th STREET, NEW YORK Phone—Circle 7-4812



AROLD LINDI TENOR

Now Appearing in Opera in Italy
La Scala, Milan (2 Seasons); Philadelphia Grand Opera, Philadelphia (1 Season); Chicago Opera, Chicago (1 Season); Covent Garden, London (2 Seasons).

PHRADIE WELLS

SOPRANO

Metropolitan Opera Company
Exclusive Management: ANNIE FRIEDBERG, Fisk Building, New York

EDGAR SHELTON PIANIST

Exclusive Management
ANNIE FRIEDBERG
Fisk Bldg. New York
Steinway Piano

MABEL DEEGAN Violinist

Providence Journal, Nov. 8, 1930
"Her brio, the beauty of her tone and the maturity of her artistic conception won her an ovation."
For information address, Collegiate Church of St. Nicholas, Fifth Ave. & 48th St., New York.

VIVIANI BARITONE

NOW SINGING IN OPERA IN ITALY

Personal Address: Via Jaures 56, Milan, Italy

Representative in America: Bruno Zirato, 322 West 72nd St., New York



Recital Management... ARTHUR JUDSON

3 NEW YORK RECITALS:

Steinway Hall
Jan. 12, 15, 18

GEORGE S. MADDEN

TONE PLACEMENT

A Singer Who Teaches Singing

1425 Broadway, New York. Tel. PENNSYLVANIA 6-2634

STURANI

VOCAL TEACHER AND COACH

Studio: Apt. 5-B, Hotel Ansonia, N.Y. Phone: RU. 7-3328

GIUSEPPE

MARTINO-ROSSI

BARITONE Mgt.: National Music League, 113 W. 57th St., New York Tel.: Circle 7-3010

MME. CLAY-KÜZDÖ

VOICE AND PIANO STUDIOS

(Auditions Without Charge)

Five Recent Years in Europe

21 West 95th Street, New York Riverside 9-0141

MAUD RITCHIE

MEZZO - CONTRALTO

TEACHER OF SINGING - SPEAKING - PIANO

866 Carnegie Hall, New York. Tel. Circle 7-4759

APPOINTMENTS MADE BY LETTER ONLY

K GRUDZINSKI

VOICE - REPERTOIRE

138 West 58th St., New York, N. Y.

Telephone—Circle 7-1123

CHASE

VOICE TEACHER—HISTRONICS

STUDIO: 815 West 94th St., New York City

Thaifolger 7-9193 Endicott 2-5044

GRACE DIVINE

MEZZO-SOPRANO

METROPOLITAN OPERA COMPANY

ROSA PONSELLE

Metropolitan
Musical Bureau
551 Fifth Avenue
New York City
Victor Records
Knabe Piano

RUDOLPH

GANZ

Management
NBC ARTISTS SERVICE
711 Fifth Ave., New York

Steinway Piano
Duo-Art Recordings Victor Records

OLGA DALLAS

SOPRANO
Now in
Europe

SANDRO BENELLI, Director VOCAL STUDIO FLORENTINE CHOIR

148 W. 72nd St., New York
Tel. SUquehanna 7-3253

Giovanni MANURITTA

Lyric Tenor—Chicago Civic Opera Company

220 SO. MICHIGAN AVE.

CHICAGO

Permanent Address: Via Leoni 10, Milano, Italy

GIGLI

Exclusive Management
R. E. JOHNSTON
1451 Broadway, New York

Victor Records — Hardman Piano — Vitaphone
Miguel Sandoval, Accompanist

Margherita SALVI

Coloratura Soprano—Chicago Civic Opera Company

MANAGEMENT: CIVIC CONCERT SERVICE, INC.

Dema Harshbarger, Pres.

20 No. Wacker Drive, Chicago, Ill.

LOUIS

GRAVEURE

Exclusive
Management
R. E.
JOHNSTON
1451 Broadway
New York

RENÉ MAISON

TENOR—CHICAGO CIVIC OPERA COMPANY

Exclusive Management: Annie Friedberg, Fisk Building, New York

PAPALARDO

NOTED
CONDUCTOR
of
OPERA

in Italy, Russia, South
America and twice on
tour in the United
States.



TEACHER
and COACH of
ARTISTS

with the Metropolitan
and Chicago Opera
Co.'s; The Little
Theatre Opera Co. of
New York and with
many European Opera
Houses.

Maestro Papalardo is one of the few masters who can see a pupil all the way through from fundamental tone production to the peak of an outstanding artistic career.

Appointments for individual vocal lessons, coaching in operatic repertoire, and preparation of concert programs, can be made by mail or by telephone.

PAPALARDO STUDIOS, 115 West 57th Street, NEW YORK CITY
Telephone Circle 7-0915



PAULINE STERNLICHT AND ETTA K. SCHIFF.

two-piano artists, who will appear in recital at Town Hall on January 21. They are students at the Juilliard Graduate School, New York, where they hold the first double fellowship for a two-piano team that has been given by the school. The young artists have appeared in concert in Brooklyn, Philadelphia and other Eastern cities, as well as in many school concerts and private musicales.

Critics Praise Sharlow's Opera Debut

Judging by the press the day after, Myrna Sharlow's debut at the Metropolitan was a remarkable success. The unanimous opinion seemed to be that Myrna Sharlow's bow as a Metropolitan soprano was altogether satisfactory and most welcome.

Following are some excerpts from the New York papers the day following Miss Sharlow's debut at the Metropolitan, at the special Thanksgiving matinee, when she sang Nedda in I Pagliacci before a capacity audience, which applauded her at every opportunity:

"The American born and American trained soprano created an unusually good impression," said the New York Times. "Her

American soprano, of long operatic experience, including seven years with the Chicago Opera, made her debut with the company as Nedda. Her voice was agreeable to hear."

The New York Herald-Tribune said: "Miss Sharlow revealed a sizable voice of good quality. . . . A large audience was present and lost no opportunity to express its approval."

Helen Gahagan, Pupil of Cehanovska

The success of Helen Gahagan, the prima donna in Tonight or Never, the Lili Hatvany play given at the Belasco Theater, New York, has renewed the interest in this leading lady, Miss Gahagan. Prominent in several plays in the past, including Trelawney, Diplomacy, etc., she retired from the dramatic stage to prepare for grand opera.

Sophia Cehanovska, of New York, formerly of the Imperial Conservatory of Petrograd, has been her only teacher, and she learned several operatic roles under her guidance. Mme. Cehanovska is the well known and sole teacher of George Cehanovsky, baritone, of the Metropolitan Opera Company, with still other pupils prominent on the operatic and concert stage. Miss Gahagan's soprano voice is first heard in a coaching lesson, her instructor, Ferdinand Gottschalk, being at the piano, her voice purposely pure and clear but lacking warmth. Later, following certain events, she wakes up and sings the Vissi d'Arte aria with lovely tone quality, intensity, deeply expressive, her range and full tones creating something of a sensation. The spontaneity and naturalness of Helen Gahagan kills all thought of simple stage-action; she verily lives, breathes, acts and sings the part.



MYRNA SHARLOW

fidelity to the pitch—which with other singers is more often than not quite approximate in some of the difficult passages in this role—was beyond cavil. Her attacks were good and the tone-quality refreshing. Though a bit rigid vocally and histrionically at the beginning, her singing and acting gained in power as the opera progressed, and the singer's initial self-consciousness left her. It was, all in all, a most promising debut."

The World critic commented: "Again Mr. Gatti-Casazza chose a holiday atmosphere in which to introduce a debutante at the Metropolitan yesterday. The lady's name is Myrna Sharlow, and she is not nearly so vernal in the way of experience and training as the word debutante would lead you to suppose. Mme. Sharlow came out of the West some time ago to register operatic impressions upon the sensitive ears of Chicago, which accepted her immediately as a competent and deserving artist. She has also carried the banner of Fortune Gallo, in the good old San Carlo days, and can look back upon a round of achievement. Her immediate concern yesterday was Nedda. . . . We should call it a thoroughly satisfactory debut, and it is evident that time and a multiplicity of roles will tend to develop a decided ability."

The New York American was of this opinion: "A debut most successful was that of Myrna Sharlow, American soprano, who sang Nedda in Pagliacci. She has a voice of agreeable quality, used it artistically, and acts with vivacity and gracefulness."

The New York Evening Journal said: ". . . whilst in Leoncavallo's little Calabrian tragedy, Myrna Sharlow made her debut as Nedda. . . . Miss Sharlow's Nedda in Pagliacci, although new to the Metropolitan, is well known to Chicago, where she has been a member of the Civic Opera. Her voice holds a fetching lyric quality, and her Nedda was both well sung and capably acted."

"Myrna Sharlow made her debut at the Metropolitan Opera House yesterday afternoon in Pagliacci and gave a wholly pleasing performance. There was great enthusiasm," wrote the reviewer of the New York Evening Post, and the Sun commented: "In the Leoncavallo opera Myrna Sharlow,

Children's Concert at N. E. Conservatory

A children's concert, the first of its kind to be given by the New England Conservatory Orchestra, Wallace Goodrich, conductor, brought a large audience of young auditors to Jordan Hall on the afternoon of December 17. A program appropriate for the Christmas season had been prepared for them and they had opportunity to applaud two young soloists drawn from the junior departments of the school: Eli Kassman, pianist, age fifteen, a pupil of Jesus M. Sanroma, and John Blackwood, violinist, age eleven, a pupil of Harrison Keller.

A number which proved very popular was the Debussy Children's Corner, orchestrated by André Caplet. Other numbers of the program were: Pastorale from the Christmas Oratorio (Bach); first movement of the Mozart Concerto in A major for piano and orchestra; prelude to Hansel und Gretel; Rondino for violin and orchestra (Beethoven-Kreisler); Victor Herbert's Canzonetta.

Schmitz Announces New York Recital

E. Robert Schmitz has just returned to New York from Europe where he gave recitals in France, Poland, Hungary and Greece. The last time Schmitz was heard in New York was two years ago with the Philharmonic Orchestra. Since then he has been unable to play here owing to tours in Europe and the Orient, where he gave sixty-five recitals in China, Japan, Dutch Indies, the Strait Settlements, Indo-China and other countries. Schmitz will give a New York recital on January 11 at the Barbizon-Plaza.

Eastman School Orchestra to Broadcast

Beginning January 7 the Eastman School Orchestra will play each week a half hour program to be broadcast from Station WHAM over the NBC network. This is a 100-piece orchestra, composed entirely of students. The broadcast will be Wednesdays from 4 to 4:30 p. m.

London

(Continued from page 7)

Verum. At this concert a young Russian pianist who chooses to be known, now that she is no longer a "child prodigy," as Vronsky, tout court, aroused great enthusiasm by her musicianly, rhythmic performance of the Bach F minor concerto. The best orchestral playing of the evening was heard in the well-known Brandenburg Concert No. 3.

The Hallé Orchestra of Manchester, under Sir Hamilton Harty, which has resumed its London visits, has also fallen back on Beethoven as the one sure box office draw in these hard times. Harty gave a colorful if erratic reading of the Seventh Symphony followed by a much admired performance of Rachmaninoff's C minor concerto from Moiseiwitsch and Strauss' Heldenleben.

YEHUDI'S ARTISTRY

Yehudi Menuhin has, in the course of two concerts, established his right to be judged as an artist, and not merely as a prodigy. His playing is simply flawless; technical difficulties seem not to exist; musical feeling is apparently intuitive, and there is nothing in Yehudi's readings that is not in excellent taste. Bach's unaccompanied Partita in E major provided a severe test of musicianship, and the Mendelssohn and Viotti concertos proved his violin mastery beyond a doubt.

FEW RECITALISTS

Among the few recitalists of the past fortnight worth mentioning were Donald Tovey, Alexander Borovsky, Irene Scharrer and Fay Ferguson, pianists; John McCormack, tenor, Augustus Milner, baritone, and Claire Croiza, French soprano.

Both Miss Scharrer and Miss Ferguson gave us some later Beethoven, the former opus 110, the latter opus 109. Miss Scharrer's best was given in Franck's Prelude Aria and Finale, and Miss Ferguson's in an unfamiliar sonata by Szymanowski, in which she showed great brilliance and technical command. Borovsky divided his attention between Bach and Beethoven and Schumann's Carnival. He is obviously at his best in the "objectivity" of the early masters

and the jeux d'esprits of modernists like Prokofiev.

John McCormack sang at the Albert Hall and his voice and art were at their best. He sang a lovely fifteenth century Minnelied, and some things of quite recent vintage, including some interesting things by Respighi, and his usual measure of Irish songs. Augustus Milner gave London another occasion to admire his interpretative art in songs by Schubert, Brahms, Wolf and Busoni, and Mme. Croiza gave special pleasure by her beautiful French diction.

CESAR SAERCHINGER.

American Conductor Scores in Paris Debut

PARIS.—An event of great interest in the musical world was the Paris debut of Wheeler Beckett, young American conductor, who has already had much success in Berlin and Vienna. He conducted the Straram Orchestra at the Salle Gaveau in a serious program, which proved him to be an excellent and most versatile musician. Beckett has been working with Felix Weingartner, and the first impression he gives is one of style and complete mastery over his orchestra. The program opened with the Overture from the Flying Dutchman of Wagner followed by the Siegfried Idyll, the latter interpreted with a wealth of poetic feeling. The young conductor showed himself equally master of his orchestra and of his interpretation in Beethoven's Eroica Symphony, which was the occasion for a veritable ovation from the overcrowded hall. Debussy's Prelude a l'Après-midi d'un Faune brought out another side of Beckett's talent, his profound feeling for modern music as well as his unusually sympathetic understanding of the artists in his orchestra. I have heard only once before the flute motive played as well as it was by Moise under Beckett's understanding leadership. The program concluded with de Falla's L'Amour Sorcier, conducted with a feeling for Spanish rhythm such as one rarely meets even among native musicians.

EIDE NORENA REPEATS OPERA SUCCESS IN CONCERT

Very different were the performances of Vladimir Golschmann, conducting the Orchestre Symphonique de Paris at the Salle Pleyel. The three dances of the Tricorne by Manuel de Falla showed little understanding of Spanish music, and the First Concerto of Beethoven, with Ania Dorfmann at the piano, showed little control of the orchestra. Golschmann conducts more for the eyes than the ears. However, Eide Norena, the brilliant soprano from the Opera, scored a triumph in the Hymn to the Sun from Le Coq d'Or by Rimsky-Korsakoff, a role in which she has distinguished herself at the Opera. She was also heard in the air of Constance from Mozart's Entführung sung with fine understanding and great beauty of tone. N. L. B.

A Visit With Harriet Cohen

(Continued from page 20)

Aside from her piano, Miss Cohen is intensely interested in aviation and has actually taken up the theoretic study of flying. In speaking about this fact Miss Cohen mentioned her distress at the disaster of the dirigible R-101 and told us that she had been among the invited who attended a luncheon for the members of the expedition and had met and talked with some of them.

Another interest in Miss Cohen's life is literature, and as we were waiting for her to finish a telephone conversation, we leisurely picked up one of the books on the table beside us. It was the popular Thornton Wilder novel, The Woman of Andros, and on the fly-leaf was a very charming personal dedication to Miss Cohen. When Miss Cohen saw us handling the volume she told us that on one occasion when she had a talk with the author she was telling him how difficult it is for her at times to express herself in words, and that in reply he very charmingly pointed to a certain paragraph in the Woman of Andros which reads: "Great talkers are so constituted that they do not know their own thoughts until, on the tide of their particular gift, they hear them issuing from their mouth."

In speaking about some of the English authors, Miss Cohen casually told us that Rebecca West quotes her in her latest work, especially in the portions which deal with music and in particular in those which speak about chamber music. M. T.

Cecilia Hansen Coming Next Year

Cecilia Hansen, violinist, has several important engagements for the early part of 1931. She will appear at the Gewandhaus in Leipzig under Klemperer; in Hamburg in a symphony concert under Muck; and during February in Holland with Mengelberg. The remainder of the season will be devoted to recitals in Scandinavia, Spain and England. This celebrated artist is coming to America under the management of Judson for the season 1931-32.

(Continued on page 20)

VAN YORX

THEO.—TENOR

Member of the American Academy of Teachers of Singing. Free Auditions during October and November. Studios: 4 West 40th Street, New York. Opposite Public Library. Tel. PEann. 6-4792

STILLMAN - KELLEY

STEINWAY HALL, NEW YORK N. Y.

John McCORMACK

EDWIN SCHNEIDER, Accompanist

6 East 45th Street

Direction D. F. McSWENBY

New York

Steinway Piano Used

Clementine De Vere SAPIO

Prima Donna
Formerly Metropolitan Opera, New York;
Covent Garden, London; Theatre Royal,
Madrid; La Scala, Milan; Grand Opera,
Paris, etc. Principal English and American Festivals.



Romualdo SAPIO

Vocal Teacher
Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to celebrities.



VOICE DEVELOPMENT, STYLE, REPERTOIRE

Address 109 RIVERSIDE DRIVE, NEW YORK CITY

Phone ENdicott 2-8086

frederick jagel

tenor

METROPOLITAN OPERA COMPANY

Personal Representative: BRUNO ZIRATO, 322 West 72nd St., New York

NORMAL SESSIONS

Feel Music—Know Music—Express Music

Courses in Trinity Principle Pedagogy, Musicianship and how to teach the Beginner to play in the First Lesson.

Sight Singing without "Do re me," "Intervals," "Numbers."

Send \$2 for Rhythm Lesson One and Constructive Music Book.

Associate Teachers in Every State.

Send for catalogue and Guest Card

Address EFFA ELLIS PERFIELD

121 Madison Ave. (30th St.), New York City

Phone BOgardus 4-5163

VANNI-MARCOUX

Chicago Civic Opera Company

CYRENA VAN GORDON

Prima Donna Chicago Civic Opera Company

"She is fulfilling the late Maestro Comperini's prediction: 'You will be one of the greatest mezzo-sopranos of the age.'"

THE CONCERT GUILD

113 West 57th St. New York

DEMA HARBARGER

AUDITORIUM TOWER

CHICAGO

Baldwin Piano

GUILMANT ORGAN SCHOOL

DR. WILLIAM C. CARL, Director

Winter term begins Tuesday, January 6, 1931

STUDENTS AIDED IN SECURING POSITIONS

Apply for catalogue

51 Fifth Avenue, New York

FLORIDA MIAMI'S
IDEAL RESORT HOTEL

Convenient to all points of interest—Modern in every way. An enjoyable view from our spacious ground-floor porches, which surround the hotel. Many rooms with private balconies.

HOTEL GRALYNN
Corner Second St. and 1st Ave., S.E.
Rates: (European)
Single—\$2.50 to \$7.00 daily
Double—\$5.00 to \$12.00 daily

Dining Room Service Unsurpassed
Booklet on Application

June to October—Hotel Maselynn
Stamford-in-the-Catskills, N. Y.
H. H. Mase, Manager

IN NEW YORK CITY

Hotel MANGER
7th Ave., 50th to 51st St.
Heart of Times Square District

2000 ROOMS

Rooms with connecting shower	\$2.50
Rooms with shower or bath and shower	\$3 to \$4
Rooms with shower or bath and shower, with twin beds for two	\$4, \$5, \$6

Running Ice Water and Servitor in all Rooms

Substantial Reduction on Weekly Rates

HOTEL LUDY
SOUTH CAROLINA AVE. AT THE BOARDWALK
ATLANTIC CITY'S
NEWEST CENTRALLY LOCATED FIREPROOF HOTEL

\$6.00
DAILY AND UP
AMERICAN PLAN

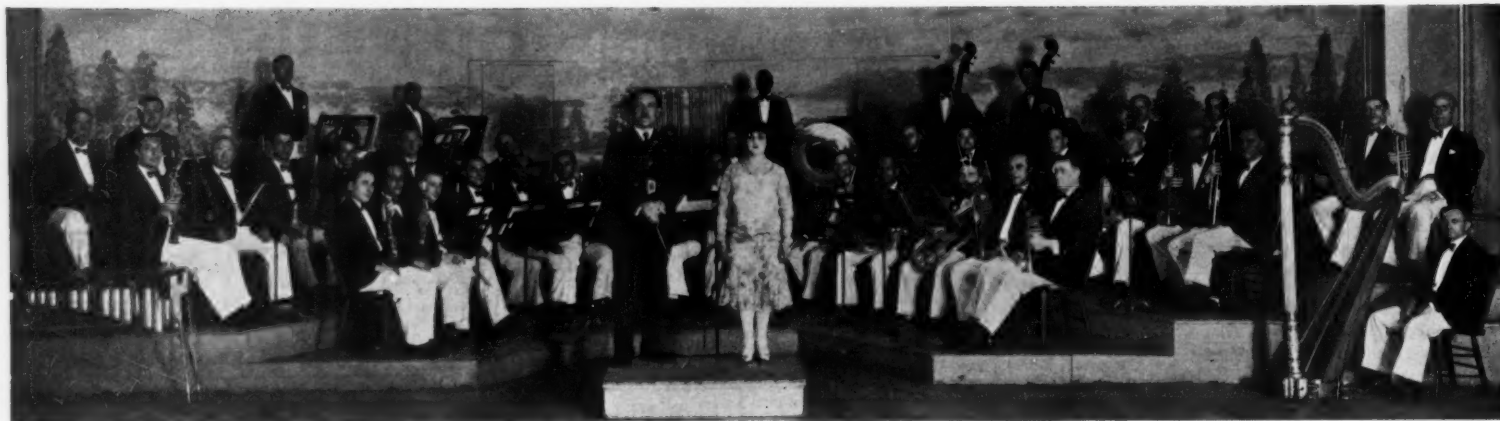
WIRE PHONE OR WRITE R.B. LUDY M.D.

YURLITZER
TRADE MARK REGISTERED

OLD VIOLINS VIOLAS CELLOS

Catalog on Request

NEW YORK
180 W. 42nd Street
CINCINNATI
121 E. Fourth Street
CHICAGO
329 S. Wabash Avenue



Lieutenant Frankel's Band in Military Celebration

The 108th Field Artillery of Philadelphia recently held a three day celebration commemorating the ninetieth anniversary of the founding of the National Guards, the parent organization of the regiment. The program included a banquet for the war-time officers and enlisted men, a dinner at the Union

LIEUTENANT FRANKEL AND HIS 108TH FIELD ARTILLERY BAND ON THE STEEL PIER, ATLANTIC CITY. Mina Dolores, soprano, is standing beside Lieutenant Frankel. (Photo by Atlantic Foto Service.)



Kubey-Rembrandt photo

LIEUTENANT JOSEPH FRANKEL

League and the largest military parade that Philadelphia has seen since the return of the victorious troops in 1919.

Prominently featured at this celebration was the 108th Field Artillery Band, of which Lieutenant Joseph Frankel is conductor. Lieutenant Frankel and his band are well known throughout the country through theatrical tours, their concerts on the Steel Pier at Atlantic City and through radio broadcasts over the National Broadcasting and Columbia Broadcasting systems. For the past seven years Lieutenant Frankel's has been the official municipal band of Philadelphia, and also was appointed the Sesquicentennial Band at the Sesquicentenary in Philadelphia.

Dr. Carl Gives the Messiah

Dr. Carl gave the Christmas portion of the Messiah at the First Presbyterian Church in New York on Christmas Eve, with his Motet Choir and the church soloists, before a very large audience. As a prelude Dr. Carl played Noel Joyeux by Louis d'Aquin.

The music of the Messiah is of the brilliant and, shall we say optimistic, character that proved to be particularly suited to Christmas this year, when there is more or less gloom in spite of the season. The music was brilliantly and brightly sung. The soloists, Grace Kerns, Amy Ellerman, Dan Gridley and Edgar Schofield, did their parts with high efficiency, and one is tempted to single

the soloists out for special discussion, but space forbids. They showed themselves equal to the difficult coloratura passages of the Handel music, and he it said also in passing that Dr. Carl accompanied the solos equally brilliantly. The entire performance was one of the most outstanding that Dr. Carl has thus far presented.

Iturbi to Help Musicians' Unemployment Fund

Jose Iturbi will donate the receipts from the sale of his boxes at his Carnegie Hall recital, January 26, for the benefit of the unemployment fund of the American Federation of Musicians.

The pianist's offer was made through the following letter to the Federation sent by his management: "Jose Iturbi, whose next New York concert will take place January 26 at Carnegie Hall, has asked us to offer to you in his name the receipts from the sale of his boxes on that occasion to help the fund for unemployed musicians in this country. Mr. Iturbi, who is now on tour, writes that he is so moved by the desperate conditions of so many musicians at the present time that he would like to do his bit towards relieving the situation. He adds that he is happy to have an opportunity to show his gratitude, even in a small way, towards a country which has received him, a stranger, with such hospitality and affection. The sale of boxes should amount to about \$3,000."

Answering this letter, Secretary Rauch of the American Federation of Musicians, wrote: "Your letter was submitted to the Governing Board at its regular meeting and I have been instructed to inform you that we sincerely appreciate the magnanimous action on the part of Mr. Jose Iturbi and gratefully accept same."

Mr. Iturbi will play a program of Bach, Schumann, Ravel, Lazar, Tansman and Stravinsky on January 26. Boxes can be obtained from the Carnegie Hall box office or through Concert Management Arthur Judson, Inc., 113 West 57th Street.

Anton Bilotti Plays at Breitner Musicales

Anton Bilotti, American pianist, played recently at a musicale given by his professor, Ludwig Breitner, in Paris. Breitner is the last surviving pupil of Anton Rubinstein and also studied with Liszt. He is now coaching in Paris a few pianists, anxious to profit by the remarkable training Breitner received in the playing of the classics. He was at one time Director of the Hochschule in Berlin, one of whose subsequent directors was Busoni.

Lester Ensemble Concerts

Recent appearances of the Lester Ensemble include a chamber music recital before

the Monday Afternoon Club, Malvern, Pa., featuring Josef Wissow, pianist; Herman Weinberg, violinist; and Emil Folgmann, cellist. On December 17 the Lester Ensemble presented a concert at the Lambertville High School, Lambertville, N. J.; this program, the second given in Lambertville this season, was by popular request. The artists were Marguerite Barr, contralto; Mr. Wissow, and Virginia Snyder, accompanist. On December 18 Mr. Wissow gave a recital at the Fleischer Auditorium of the Philadelphia Y. M. H. A.

Gladys Wells Busy

Gladys Wells, teacher of Dalcroze Eurythmics at the Cleveland Institute of Music, is a graduate of the London School of Dalcroze Eurythmics. After four years of exceptionally successful teaching at Laurel School, Cleveland, she was appointed to the institute faculty in 1925. Her department has produced such favorable results that it is now considered an integral part of musical education at the institute, and is on the list of requirements for regular course students. Miss Wells' eurythmics pupils range from large classes of small children to adults.

Bertha Zobel Entertains

An interesting musical evening was spent at the home of Bertha Zobel in the Spencer Arms Hotel on December 19. Among the artists who entertained were Ralph Wolfe, pianist, who recently gave his annual New York recital; Frances Caron, soprano, who

was last heard at the Verdi Club at the Plaza; Charlotte Heller, who is giving her second New York piano recital at the Barbizon-Plaza on January 12, and Jimmy Hauser, a young composer, who played snatches from one of his operettas.

The guests included Paolo Martucci as well as a score of the usual habitués of Miss Zobel's gatherings, all of whom enthusiastically appreciated this informal musicale.

Philadelphia Chamber String Simfonieta Concert

The Philadelphia Chamber String Simfonieta, Fabien Sevitzyk, conductor, will give on January 7 the second of the series of concerts which this ensemble is presenting in the ballroom of the Bellevue Stratford, Philadelphia. Horace Alwyne, pianist, and music director, Bryn Mawr College, will be the soloist, and the program includes: the Brandenburg concerto No. 3 (Bach); seven partitas (Bach-Sevitzyk); concerto in D minor (Bach), piano part played by Horace Alwyne; partita (Vereti); and suite (Pilati).

HANS BLECHSCHMIDT

Conductor, German Grand Opera Co. COACHING IN GERMAN LIEDER and OPERA STUDIO: 42 W. 69th St., New York. Tel.: ENdiant 2-2846

HEIZER MUSIC SCHOOL

Direction of Mr. and Mrs. Frederick Heizer SIOUX CITY, IOWA 1215 Douglas Street

GEORGE CASTELLE VIRGINIA

Voice Teacher of HILDA BERNER (Chicago Opera), ELLEN HURLEY (N. Y. M. C., and Nat. Opera Club winner), ROBERT WINDENFELD (Caruso Foundation winner) and many other prize winners. STUDIOS:—1911 EUTAW PLACE, BALTIMORE, MD. Mr. Castelle is on the faculty of the Peabody Conservatory, Baltimore, and the Mondsee Austro-American Conservatory, Mondsee, Austria

VIRGIL PIANO CONSERVATORY

139 West Seventy-Second Street, New York City

A SCHOOL FOR

Beginners
Teachers
Public Playing
Correct Touch
Velocity Playing

All inquiries welcomed
Appointments free—no obligation

OPPORTUNITIES

The Vanderbilt Studios

Mabel Duple-Scheele, Proprietor
13-15 East 38th Street

Resident, non-resident studios, with or without bath. Large, teaching studios with bath, \$70 up, also rooms without bath \$40 up. Piano studios rented by the hour.

Telephones, LEExington 2-8998 and 2-10125

VANDERBILT STUDIOS INN
At 13 East 38th Street

Excellent food at moderate prices
Under Expert Japanese Management

METROPOLITAN OPERA HOUSE STUDIOS: Beautiful two room unfurnished housekeeping studio, hardwood flooring throughout, private bath; for lease by the year. Several small studios are also available part time by the day, half day or monthly. Can be arranged for by calling at 1425 Broadway, New York, inquire Mr. Black, Manager. Telephone PEEnsylvania 6-2634.

FOR RENT—Lower part of private home. Located in Brooklyn, N. Y. Neighborhood quiet and refined. B. M. T. subway to Times Square nearby, also six trolley lines. Completely furnished. Comfortable old style parlor—suitable for small lecture room—contains Clough & Warren organ, Weber baby grand piano, Stratford piano player, Victrola, radio. Will rent for period of three months, to one to three adults. Private toilet and bath. Janitor service. Light meals at extra cost. Rent \$130.00 per month, includes eight rooms furnished and heat, gas, electricity, telephone. References required. Apply J. T. Shute, 910 Lafayette Avenue, Brooklyn, N. Y.

PIANOS FOR RENT

Upright pianos for rent—\$3, \$4, \$5 per month and up. Also grands. BALDWIN PIANO CO., 20 East 54th Street, New York City.

EUROPEAN DEBUTS and Concerts arranged at nominal cost. Full publicity service. Full information on request. Evangeline Lehman, American Manager of Musical Artists in Europe. Address: Immeuble Pleyel, 252 Faubourg St. Honore, Paris, France.

FOR RENT—Studio with grand piano, fine light, located in the heart of New York's Music Center, near Carnegie Hall and all subways, to rent by the month, week, day or hour. Call for appointment Circle 7-2928.

WANTED: STEPHEN COLLINS FOSTER MATERIAL—First Editions of Songs and Instrumental Compositions of Stephen C. Foster. Must be in good condition and meet the descriptions issued by the Library of Congress. Offers of

later editions, autographed letters, manuscripts, or books, magazines, pamphlets mentioning Stephen Collins Foster are invited. J. K. Lilly, P. O. Box 618, Indianapolis, Indiana.

FOR SALE—Music Studio Building lease and furnishings; including ten pianos. Four story and basement in Manhattan. Fully rented. Steam heat; Parquet floors; Seven baths; Big income. Reasonable rent. Reason for selling, illness—retiring from business. Address: 63 West 88th St., New York. Phone Schuyler 4-5135.

PIANOS FOR RENT

The famous MATHUSHEK, "Known for Tone," and other Small Uprights and Small Grands. Musicians, Teachers, Piano Students will find splendid instruments in our Rent Stock. Used Small Uprights, \$4 up; Used Small Grands, \$10 up. MATHUSHEK, 37 W. 37 St., New York.

Wiesbaden and Frankfort Opera Companies Produce Novelties

BERLIN.—Paul Bekker, the progressive general manager of the State Opera of Wiesbaden has tried a new scheme, or rather revived an old theatrical practice which has fallen out of use in modern times, at least in Germany. Instead of selecting for performance one of the numerous new operas offered to him, he had a new opera made to order by a composer chosen by him.

Hugo Herrmann, the fortunate composer thus chosen, who spent a few years in America as church organist, has achieved considerable reputation in Germany in recent years as a composer of a capella music, reviving the old motet and madrigal style of the sixteenth and seventeenth centuries. His task was to write an opera expressly for Wiesbaden, adapting his music to the special condition of this theater and to the singers at its disposal.

The result of this experiment has, however, not been very encouraging. Vasantsena, as the opera is called, had only a mediocre success. The composer chose as his subject the famous old Indian legend of Vasantsena, the blessed Bajadere, who has the power of transmuting all evil with which he comes in contact. Lion Feuchtwanger, the author of *Power* (Jew Süss) and *The Ugly Duchess*, has treated this subject as a drama, which Herrmann has taken as the basis of his libretto.

His very ambitious score, written in a modern style reflecting Strauss and Reger, Schreker and Hindemith, is criticized as

lacking dramatic intensity and melodic flow. As might have been expected, the choral episodes are particularly effective from a purely musical point of view.

FRANKFORT OPERA CELEBRATES JUBILEE

The Frankfort Opera celebrated its fiftieth birthday by a series of festival performances. Distinguished conductors, formerly members of the Frankfort Opera, were invited as guests. Thus Egon Pollak, from Hamburg and Chicago, brought out an extraordinarily impressive performance of Fidelio. Gustav Brecher from Leipzig conducted Lohengrin, and Eugen Szenkar from Cologne did Richard Strauss' *Rosenkavalier*. Lortzing's old, unpretentious and yet so durable opera, *Zar und Zimmermann*, proved its effectiveness once more in a thoroughly prepared, animated revival, with Graf as stage manager and Steinberg as conductor.

The same two artists were also responsible for the performance of the only new work presented, *Mahagonny*, by Kurt Weill. This opera at its Leipzig premiere last season was the cause of a near-riot, and the few performances it had elsewhere were generally accompanied by more or less violent protests by the public. It has now been revived and somewhat toned down by the author. Whether it will be successful in this form remains to be seen. In Frankfort the aggressive piece was much applauded at the first performance, but hissed the second time. H. L.

Mr. and Mrs. Lhevinne Open Boston Musicale Series

Mr. and Mrs. Josef Lhevinne recently appeared in recital before the Boston Musicale at the home of Oaks Ames, well known botanist, of Boston. This was the first of a series of concerts which the Boston Musicale is holding. Mr. and Mrs. Lhevinne collaborated in the first half of the program and Mr. Lhevinne presented the remainder. The concert was an intimate and informal affair, and after the programmed list had been played the guests requested various numbers. Mr. Lhevinne graciously responded and was not allowed to leave the piano until a late hour. A reception followed. The Boston Musicale is an exclusive organization whose membership is limited to twenty-five. Their programs are held in the homes of the members.

Fox "Member in Good Standing"

"Ethel Fox gave three encores that were heartily demanded, and became a member in good standing in the Mendelssohn Club Favorites' Association."

This is quoted from the Albany, N. Y., Knickerbocker Press of December 4, after the well-known and popular young soprano appeared as soloist with the noted Mendelssohn Club of the Empire State capital city, under the able direction of Dr. Frank Sill Rogers.

Weinrich Organ Recitals

The eight January organ recitals of modern organ music planned by the late Lynnwood Farnam will be carried out by his pupil and successor, Carl Weinrich, on Sunday at 2:30, Mondays at 8:15, the Monday program being identical with that of Sunday. On January 4 and 5, compositions by English, French and American com-

posers will be heard, including d'Arba, Tournemire, Dupre, Sowerby and Noble.

Balas Studio Notes

Clarice Balas, pianist and teacher, of Cleveland, has a number of active and successful artist pupils. Among them are, Ross Ettari, who is now assistant conductor of the Ohio Grand Opera Company; and Anne Taborsky, who played recently for the Fortnightly Club of Cleveland and before the Canton (Ohio) Woman's Club. Miss Taborsky is well known in Cleveland musical circles, having appeared in that city in concert a number of times. Miss Balas herself has devoted some of her time to composition, and has produced a song, *Woodland Fancy*, which has been highly praised. Pupils of the Balas studio are planning a Leschetizky program in honor of the centenary of that celebrated musician.

Dan Gridley to Sing Beethoven Mass

Dan Gridley's third solo appearance with the Friends of Music under Artur Bodanzky's direction will be at the Metropolitan Opera House in Beethoven's C major Mass on January 18. He is also engaged to sing Bach's St. John Passion on March 8 with the same society.

Mr. Gridley recently appeared in Washington with the Boston Symphony Orchestra, singing in Beethoven's Ninth Symphony. He will sing with the Mundell Chorus in Brooklyn, January 9.

Intercollegiate Glee Clubs' Contest

The annual singing contest of the Intercollegiate Glee Clubs will be held this year in Carnegie Hall on March 14. Most of the important colleges and universities of the country will compete.



Photo by Bain News Service
YEHUDI MENUHIN (RIGHT), AND HUBERT GIESON, HIS ACCOMPANIST, who arrived recently on the Paris.

EDWARD RANSOME

Tenor, Metropolitan Opera Company

General Direction: Ferone, Milan, Italy

Concert Management: Haensel & Jones, 113 West 57th St., New York



© Mishkin, N. Y.

M VALERI

TEACHER of many famous vocalists

Studio: 2345 Broadway New York Telephone ENdicott 2-2232

NANÀ GENOVESE

MEZZO-SOPRANO—TEACHER OF SINGING

Voices Wanted for Singing Club and Radio Appearances. Studio 66, 1425 Broadway, New York City

Unusual Opportunities. By Appointment Only

CHARLES HACKETT

TENOR—Chicago Opera

Management: CIVIC CONCERT SERVICE, Inc. Dema B. Harshbarger, Pres. 20 Wacker Drive, Chicago, Ill.

SAN-MALO

VIOLINIST

NOW TOURING EUROPE, IN AMERICA JANUARY 1931

Management: CHARLES L. WAGNER 511 Fifth Ave. New York Baldwin Piano Victor Records

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALL-CURCI



SCHIPA



RETHBERG



TIBBETT



MENUHIN

MANAGEMENT

Evans and Salter

113 WEST 57th STREET NEW YORK

MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

Man or Machine - Made Music?

By W. Otto Miessner

(Continued from last week's issue)

Some prophets go so far as to predict that, some day, we shall short circuit our animal and vegetable diet and absorb energy synthetically, direct from the solar system or its artificial substitutes; moreover, that the bodily pleasure and exhilaration derived from this method of charging "human batteries" will exceed that experience by eating the choicest victuals or imbibing the rarest wines.

With so much evidence of the all-pervading machine, shall we wonder that the arts have not been immune? A great painter tells me that, at a short distance, only the art connoisseur can distinguish the difference between the fine prints made in certain lithographic processes and the original paintings. Does not this mean that the humblest dwelling may now be beautified by the works of the masters? Does it also mean that we shall soon become dissatisfied with cheap chromes, and poor, ugly examples of home-made arts.

The radio is bringing literature, drama and music into the homes of even the illiterate. Splendid, imaginative readers with dramatic voices read to us; groups of players broadcast fine plays and dramas to distant hamlets and isolated farmhouses. Music of all kinds, from jazz to symphony, from musical comedy to grand opera is "on the air" almost constantly. This new, invisible force, this machine for the mass distribution of art is here. How can we best utilize it? For surely no one lives who would destroy it!

The twin sister of the radio, the "movie talkie" is duplicating this mission in the field of visual-aural entertainment. Soon radio-television will combine the two arts. This means that you will be able to see these artists as well as hear them in your own home, at the very time they are performing. This means, further, that a few hundred artists, super virtuosi, can produce all the music that the civilized world can consume!

"The survival of the fittest" is a universal law and there is no reason to believe that producers of music or performers of music shall be immune from its consequences. It seems possible to say with certainty that the world will no longer tolerate mediocre performance, either in sports or in the arts. At least it will not pay to see or hear second raters, local amateurs excepted.

Does this mean that, henceforth, music as a profession or a vocation will be limited to a handful of geniuses because they can bring their art to millions upon millions at one time? There is no longer any room for poor professionals. These will have to be satisfied to remain amateurs.

This applies also to untalented, untrained music teachers. They will have to yield, in turn, to the modern, highly trained and gifted specialist, teachers of music who know how to teach music to groups as all other instruction is now administered. Most people will no longer pay large fees for private music lessons for children when the radio gives them the world's best music immedi-

ately and with no effort, and at a minimum of expense.

Indeed, why should private instruction in music prevail when all other school subjects, some two hundred and fifty, are taught in classes? In my own boyhood, young men were still bound as apprentices to the village blacksmith, carpenter, shoemaker, tailor or baker. Today, all trades are taught in trade, technical and vocational schools. Then, one studied medicine privately, in the local doctors office, law in the lawyers office and the barber "practiced" dentistry!

Today, professional schools only are permitted to give training in law, medicine, and dentistry and even the barber can practice his profession only after securing a proper license. Surely, when the mastery of life and death, momentous matter of property rights and justice can be taught in classes, music can no longer have to remain the exception. All the other arts have long been so taught.

The economic law applies there also. The public is rapidly settling this subject for itself. Now that the universal hunger for music is satisfied by the talking-singing-acting-screen, the phonograph and the radio at less cost in time, money and effort, the public buys movie and radio entertainment instead of pianos and private music lessons. In my own youth we could have music at home only if we made it ourselves, just as we produced most of the other things we consumed. That was home-made music, home-made by necessity. No one would contend that a similar necessity exist today although I shall try to show that possibly another and happier

greater, more vital reason should make us encourage home-made music, now as never before. But first, let us see if there are still other factors in this musical dilemma. I think we shall find them in our limited family budgets and in our unlimited desires, created by modern sciences of invention, high power salesmanship and advertising. It is safe to say that the average American family has less than \$2,400 a year to spend. Four out of five families have less than \$1,800, since the average annual per capita income in the United States is only \$623. Food, clothing and shelter consume the bulk of this income. Nearly every family today has a car; many have two cars. The average annual overhead and maintenance of an auto is over \$500. The hall-mark of social distinction is no longer the "piano in the parlor"; it is the "sedan at the sidewalk!"

Now, every house-wife wants an electric refrigerator, washer and mangle; fathers tire of stoking furnaces and yearn for automatic oil burners. The average American family spends several times more each week for movies than they ever paid the music teacher. Modern advertising whets the desire for dozens of new devices and luxuries that give immediate satisfaction to comfort and price.

Parents do still take pride in the accomplishments of their offspring; but silent pianos in neighbors' homes testify all too eloquently of the uncertainty of getting enjoyable musical entertainment by the good, old home-made methods. And so, in four out of five homes, the new car, the refrigerator, the oil burner and the radio get first consideration. Limited incomes necessitate choices and subsequent sacrifices. Consequently, those products and services that guarantee immediate satisfaction of pride, comfort, convenience or entertainment are chosen. Will home-made music soon be going into the gallery of "lost arts"?

(Continued next week)

Charles B. Righter at Iowa State

Charles B. Righter, since 1919 Supervisor of Instrumental Music in the Lincoln, Neb., schools, has been appointed associate-professor in the Department of Music at the State University of Iowa.



CHARLES BOARDMAN RIGHTER

Mr. Righter takes the position left vacant by the resignation of E. H. Wilcox, and will represent the department of music on the State Festival Committee. In this capacity he will be closely associated with the Extension Division and will visit music supervisors in Iowa to confer with them on problems pertaining to public school music.

A course on Problems in School Music will be offered by Mr. Righter at the university. This course will deal with the status of music in the public schools and its relation to other subjects in the curriculum. Recent developments in the field and the

place of music in the educational program will be stressed.

Mr. Righter has organized an auxiliary orchestra at the university. He is a well-known authority in public school music and it is under his direction that the Lincoln High School Orchestra won first place in the State Contest six times and first place in the National Contest in 1929 and 1930. His band won first place in the State Contest five times.

During the summer session of 1930 at the State University of Iowa, Mr. Righter directed the All-State High School Orchestra and Band and taught conducting to music teachers and supervisors. He will continue this work in the summer session of 1931.

Love of Music Taught in School

The school orchestra movement is both an evidence of the musical renaissance that is stirring widely in America, and a promise of splendid future growth, says Daniel Gregory Mason, writing on "Our Musical Adolescence" in the October number of Harpers Magazine.

"The main thing about it is, that it is presenting children with the great music of the world, letting them, so to speak, shake hands with it and pursue its acquaintance. The perceptiveness of the young, once they are introduced to music and left alone with it, is almost uncanny.

"Those not actually in touch with undergraduates in our present colleges do not perhaps realize to what point their enfranchisement and enlightenment in such matters has proceeded. The change since war days is startling.

"And so, now that the youth of the country are sensitized to the appeal of music by first-hand acquaintance with it, it seems not unreasonable to hope that our country is be-

ginning to emerge from the crudeness of the artistic infancy and from the self-consciousness and shyness of its awkward age."

Arthur E. Johnstone Named Dean of Braun School

The Braun School of Music of Pottsville, Pa., opened its twentieth season this year. The faculty of last year remains intact. There are some important additions, most significant of which perhaps is that of Arthur Edward Johnstone, whose name is familiar to all who have had anything to do with public school music or piano teaching, for he has composed many of the songs used in public schools, as well as a great number of the piano pieces used by piano teachers. To the professional, he is well known as the executive editor of the Progressive Series for the past ten years and dean of the music department at Washington University at St. Louis. He studied piano with Dr. William Mason and William Scharfberg, and was closely associated with Leopold Godowsky, editor-in-chief of the Progressive Series.

As dean of the Braun School of Music, every pupil in every department now has the privilege of Mr. Johnstone's Appreciation Classes, Theory Classes, and in the supervision of their private work.

The addition of Arthur Edward Johnstone to the faculty has been a marked step forward, and is but the beginning of the celebration of its twentieth year in serving Pottsville as a means of education through music.

Notes from the Field

NEW YORK, Amsterdam

Evidence of the alertness of Wilbur H. Lynch, superintendent of schools, and Frank Jetter, director of music, is shown in the fact that Amsterdam was the first city in the state to arrange for Young People's Concerts presented by the National Music League. The project has been endorsed by Russell Carter, state director of music, who says: "The National Music League has done and is doing a very real service to the public schools in making possible the appearance before the student body of musical artists of the highest rank. I am of the opinion that the concerts sponsored by the league do much for the stimulation of musical interest, not only among the pupils, but in the community at large."

NEW YORK, New York

Young musicians are registering for the Junior Orchestra of Queens, according to Joseph Strack, general manager of the Queens Symphony Orchestra, and Louis Brunelli, conductor, who are organizing the unit at the Fox Sunnyside Theatre, Long Island City. Applications at the public schools number nearly 8,000, it is said.

ONTARIO, Toronto

To have taught singing in the Toronto schools for forty-five years and still remain in appearance as a man of fifty-five, is the happy fortune in which Alexander T. Cringan, who celebrated his seventieth birthday recently, finds himself.

Mr. Cringan has led an active life. He taught Toronto children music forty-five years ago, and directed children who sang in Queen Victoria's Golden Jubilee in 1887 and again in the Jubilee in 1897. He trained the children who sang at the opening of Massey Hall, 1894, and also at the opening of the parliament buildings, the chorus that greeted the King and Queen, then the Duke and Duchess of York, when they visited Toronto in 1901. And all the time he taught music in the normal school, where he is still training teachers.

PENNSYLVANIA, Robesonia

Homer Landis, of this place, has been selected by the boroughs of Robesonia, Womelsdorf



PIANO AND ENSEMBLE CLASS OF BLANCHE ASHLEY,

of the musical faculty of Castlemont High School, Oakland, Cal. This is the newest school in the city, barely a year old and so overcrowded that six portable rooms have had to be added. Class instruction in piano is being more and more appreciated in this school and the principal, G. E. Montensen, while not a musician, is in thorough sympathy with all musical progress. Mrs. Ashley is the second from the left in the third row back.



Kucher photo

THE ORCHESTRA OF THE DIXON (MO.) HIGH SCHOOL.

This orchestra has been organized in the high school of a town of only 800 population, another indication of the great interest in instrumental music throughout the country. Mrs. M. L. Coleman is the supervisor.

and Spring township school district to take care of the work in instrumental music in the schools of these districts. Mr. Landis holds credentials of the Pennsylvania State Department of Public Instruction for this type of work. Special emphasis is laid in all of these schools on band and orchestra work. In this borough he has forty-six high school pupils and forty-three grade children engaged in this type of work. This represents more than twenty-five percent of the entire student body. During the Diamond Jubilee celebration an orchestra from the local student body gave an excellent concert as one of the star attractions.

WEST VIRGINIA, Fairmont

East Fairmont High School is going to organize a band, according to an announcement made by W. C. Whaley, principal. One meeting has been held and another will be held in the high school auditorium, at which time the band will be organized.

WEST VIRGINIA, Nitro

Bruce Reppert, principal of the Nitro High School, recently held a meeting for all those interested in playing in the school band. Several students of the school have been playing in the Poca band for the past year. An orchestra is being formed from members of the band. W. E. Williams of Nitro and Ward Thomas of Poca will be instructors.

WEST VIRGINIA, Parkersburg

The High School Orchestra Revue was presented in the auditorium of the Parkersburg High School on October 27, under the direction of John R. Swales. The orchestra played numbers by Victor Herbert as well as several of John Philip Sousa marches and an overture from the Bronze Horse by Auber.

WEST VIRGINIA, Wheeling

Twenty-six students of Wheeling High School have reported for the high school orchestra, which is to be under the direction of F. Oliver Edwards, music instructor at the school. Two organization meetings have been held to date, and the officers are expected to be named within the next week. Rehearsals are to begin at the early part of the week.

Many Arrangements of Forsyth Song

Josephine Forsyth's musical setting of The Lord's Prayer is attaining nation-wide popularity. The American Legion recently accepted this composition for inclusion in their Sacred Ritual, and featured it in several Armistice Day programs. At the Cleveland celebration, Lila Robeson, who was for ten years a leading member of the Metropolitan Opera Company, sang The Lord's Prayer with notable success. Her singing was broadcast over Station WTAM, and since then The Lord's Prayer has been presented over the radio several times, in response to numerous requests. It was also given in Los Angeles on Armistice Day by Pietro Gentile, baritone.

Several choral arrangements of Miss Forsyth's composition have been made by Edwin Arthur Kraft, organist of Trinity Cathedral, Cleveland. The work is a favorite

with choirs and congregations. However, the popularity of this setting of The Lord's Prayer is not confined to churches. The Orpheus Club, a male chorus of Cleveland, will include this number on their next program, and various arrangements of the work have been sung at weddings and social affairs, as well as at conventions and other large gatherings. The song is published by G. Schirmer.

Olga Dallas Entertains Royalty

BUCAREST.—Olga Dallas, American concert and opera singer, recently entertained the King and Queen of Greece, following their return from a long summer in France and England to take up quarters in their modest, but artistic and exquisitely tasty, palace in the heart of Roumania's capital. In private life Miss Dallas is Madame Yeager, wife of Major Yeager, American Military Attaché at Warsaw, and came to Bucarest for a brief stay just prior to leaving for Hollywood where she will fulfill an engagement with a picture company.

Queen Elizabeth herself is very musical, and to the happy surprise of those present sang especially for Miss Dallas a select group of Roumanian songs, and so spontaneously that it was interpreted as an unusual appreciation of the Russian group which Miss Dallas had sung at the Queen's special request. It was indeed fortunate that the artist knew everything her Majesty asked for. Selections were chiefly from Gretchaninoff and Rimsky-Korsakoff.

The King was especially delighted with the Negro spirituals, and would have Heav'n repeated, while Old Virginny seemed to carry him back to childhood scenes and touch a responsive cord.

The concert immensely pleased the royal pair, and at her departure the Queen autographed a large photograph of herself which the American artist gratefully received.

F. E. S.

Nuremberg Puppe an Attraction

In 1925 Berta Gerster Gardini was a member of the vocal staff of the Cincinnati Conservatory of Music, at which time she presented her pupils in a performance of the Nuremberg Puppe with such success that the entire cast was engaged by the Zoo Opera Company (which includes artists from the Metropolitan and the Chicago opera companies) to give this performance. It was repeated three times during the 1926 season of the Zoo Opera Company.


The Auxiliary Committee of the Cincinnati Orchestra recently chose this performance to be given as a special attraction. Lydia Dozier, artist-pupil of Mme. Gardini, sang the prima donna role, in which she has appeared ten times prior to this season.

AMERICAN INSTITUTE OF APPLIED MUSIC

Kate S. Chittenden, Dean
R. Huntington Woodman
Theory and Composition
230 West 59th St., New York
Tel. Circle 7-5329

1892 1930
ITHACA
Conservatory of Music
Degrees
Placement Bureau

GRANBERRY
PIANO SCHOOL
ARTISTIC PIANO PLAYING
Practical Training Course for Teachers.
BOOKLETS—149 EAST 61ST STREET, NEW YORK

ESTABLISHED 1857

PEABODY
CONSERVATORY
OTTO ORTMANN, Director
BALTIMORE, MD.
The oldest and most noted Conservatory
in the Country. Circulars Mailed

OBERLIN CONSERVATORY
Founded in 1865
FOUR YEAR COURSES IN ALL BRANCHES OF MUSIC
BACHELOR'S DEGREE — MASTER'S DEGREE — TEACHER'S CERTIFICATE
Unexcelled cultural and musical advantages. Dormitories. Complete and modern equipment.
Limited enrollment.
For catalogue and year book address: FRANK H. SHAW, Director, Oberlin, Ohio

LAWRENCE CONSERVATORY OF MUSIC
A DEPARTMENT OF LAWRENCE COLLEGE
CARL J. WATERMAN, Dean Appleton, Wisconsin

PROVIDENCE COLLEGE OF MUSIC
WASSILI LEPS, Director
Lorette Gagnon, Secretary
Departments in PIANO—VOICE—VIOLIN—ORGAN
NORMAL COURSE
509 Westminster St., Providence, R. I. Telephone: Gaspee 1315

NEW YORK COLLEGE OF MUSIC

Fifty-Second Year 114-116 EAST 85th STREET Incorporated 1878
Empowered by law to confer diplomas and the degree Doctor of Music
CARL HEIN Directors AUGUST FRAEMCKE
Thorough training in all branches of music. Special course for advanced and artist students. Piano—A. Fraemcke; Violin—Hans Letz; Cello—Wm. Ebann; Voice Culture—Carl Hein; Harp—A. Francis Pinto. Classes in Harmony, counterpoint, composition, ear-training, sight-singing, music appreciation, history of music, etc., included in all courses. Department for beginners. Send for catalogue.

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Modern Courses in All Branches of Instrumental and Vocal Music and Dramatic Art
Eminent Faculty of 130 44th Season Catalogue Mailed Free
John J. Hattstaedt, President KIMBALL HALL, CHICAGO, ILL.

MARCHESI SINGING ACADEMY
Read her book "SINGERS PILGRIMAGE"
In preparation: "SINGERS CREDO AND CATECHISM" Paris: 202 Rue de Courcelles

INSTITUTE OF MUSICAL ART OF THE JULLIARD SCHOOL OF MUSIC
120 Claremont Avenue New York City
FRANK DAMROSCH, Dean—A school for serious students. All branches. Moderate tuition fees.
SPECIAL ANNOUNCEMENT—A new four-year course for the training of Supervisors of Music in Public Schools leading to the Degree of Bachelor of Music Education. Catalogue sent on request.


The Cleveland Institute of Music
Four year degree courses, Opera School, Orchestra School
MRS. FRANKLYN B. SANDERS, Director 2827 Euclid Avenue, Cleveland, Ohio

MASTER INSTITUTE OF THE ROERICH MUSEUM
MUSIC—PAINTING—SCULPTURE—ARCHITECTURE
OPERA CLASS—BALLET—DRAMA—LECTURES
Send for Catalog C
310 Riverside Drive Phone: ACademy 2-3860 CLarkson 2-1717 New York

PIUS X SCHOOL OF LITURGICAL MUSIC
COLLEGE OF THE SACRED HEART, 133rd Street and Convent Avenue, New York
Justine Ward Method, Courses I, II, III, IV
Gregorian Chant (Music IV)
Gregorian Accompaniment
Liturgical Singing and Choir Conducting
Theory, Ear Training, Sight Reading, Melody Writing
Harmony I, II—Counterpoint I, II
Polyphony—Boy Choir—Musical Appreciation
Methods and Principles of Teaching Applied to Music
Vocal Production—Organ—Violin—Piano
Lessons in all the above subjects privately or in class
For further information, address the Secretary—BRadhurst 2-8000

COLLEGE OF FINE ARTS
SYRACUSE UNIVERSITY
Four-Year courses in Piano, Voice, Violin, Organ, Cello, Composition, and Public School Music
Leading to the degree Bachelor of Music
Modern equipment. Five pipe-organs. Dormitory for women music students. Reasonable tuition rates
For bulletin address Dean H. L. BUTLER, Syracuse University, Syracuse, N. Y.

(FRANK) (ERNESTO)
La FORGE-BERUMEN STUDIOS
VOICE PIANO
La Forge voice method used and endorsed by: Mmes. Aida, Matzenauer, Miss Emma Otero and Messrs. Lawrence Tibbett and Harrington van Hoesen. Also endorsed by Dr. W. J. Henderson.
14 West 68th St., New York, N. Y. Telephone: TRafalgar 7-8993


ROBERT BRAUN
DIRECTOR
FACULTY OF FIFTY POTTSVILLE, PA.
Including
John Quine -- Arthur Edward Johnstone -- Frederick Hahn
VOICE COMPOSITION VIOLIN

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
HOWARD HANSON, Director
An Endowed School Offering Complete Education in Music Courses Leading to Degrees and Eastman School Certificate.
For information, address:
ARTHUR H. LARSON, Secretary-Registrar, Eastman School of Music, Rochester, N. Y.

Cincinnati Conservatory of Music
Under the Auspices of the Cincinnati Institute of Fine Arts
Affiliated with the University of Cincinnati
Member of the National Association of Schools of Music
Over three score years in the front rank of American Music Schools
Piano, Voice, Organ and all Orchestral Instruments, Opera, Orchestra, Theory, Composition, Public School Music (accredited), Languages, Drama and Dancing.
DEGREES, DIPLOMAS AND CERTIFICATES GRANTED
IDEAL DORMITORIES ON TEN-ACRE CAMPUS
BERTHA BAUR, Director Highland Ave., Burnet Ave., & Oak St. Cincinnati, Ohio

250,000 New Concertgoers Created Throughout Country Through Civic Concert Service Plan

Through the activities of two organizations cooperating with state and city government officials some 250,000 new concertgoers have been created throughout the country. The NBC Artists Service of the National Broadcasting Company and the Civic Concert Service of Chicago and New York have received the cooperation of Governor Franklin Roosevelt of New York and Governor Charles W. Tobey of New Hampshire, and many other state heads, in their effort to promote concert music throughout America.

Thus far some one hundred and eighty cities in thirty-two different states have joined the movement, and all are cities which otherwise would have only rare opportunity to hear concert music regularly, and their combined new concert audiences are spending a million dollars yearly to bring the best musical artists to the community.

George Engles, managing director of the NBC Artists Service, explains how the undertaking operates, thus:

"It all hinges on conducting community campaigns to interest a sufficient number of subscribers in supporting an annual series of concerts. In practically all of the one hundred and eighty cities thus far organized, the mayor and city officials have added their support to that of local civic bodies in the effort to build up a permanent music audience in the community.

"Following a plan originated by Dema Harshbarger of Chicago, representatives of the Civic Concert Service and the NBC Artists Service go into cities which have no regular concerts, and cooperate with local government officials and civic bodies in campaigning for concert hall members. Membership is limited to the capacity of the hall in which concerts are to be given, usually from one to three thousand.

"Every member subscribes five dollars to cover the cost of a series of three to six concerts during the season. The entire amount raised is placed in a local bank at interest, and is used by the communities' own committee to pay the fees of the artists it chooses to hear."

Some of the cities which have been or-

ganized in this way, Engles said, have never had an opportunity to hear eminent artists. Others have been deprived of their concert music through the failure of local concert agencies. One city, for instance, was without concerts for two or three years because its local management went out of business. The city called on the Civic Concert Service to remedy the situation. A campaign was launched, and a permanent concert audience of 2500 was organized.

"It is permanent in this sense," Mr. Engles said; "memberships are for a period of five years. By the end of that time the community usually becomes so attached to its concert series that there is no thought of giving it up.

"Worcester, Milwaukee, Indianapolis, Dallas, Atlanta, St. Louis, Memphis, Charleston, Albany, San Antonio, Tulsa, Jacksonville, Tampa are among the larger cities organized on the Civic Concert basis. Twelve representatives of the NBC Artists Service and the Chicago Civic Concert Service are constantly engaged in organizing new cities.

"Invariable local interest in these music campaigns is so great that many would-be members have to be turned away because of the limited capacity of the community concert hall. As a result a number of cities have undertaken to build new and larger concert halls to accommodate a greater number of subscribers.

"The movement is of value not only because of the interest it is arousing in concert music, but because of the vast new outlet it is affording artists, through the building of new audiences."

New Whithorne Work to Be Given by Rodzinski

Emerson Whithorne's latest symphonic work, *The Dream Pedlar*, is to be played by the Los Angeles Philharmonic Orchestra, Artur Rodzinski conducting, on January 16 and 17. This will be its first performance anywhere. His new quartet is to be played by the Bartlett-Frankel Quartet at the Biltmore music room, Los Angeles, on January 23. This is the quartet which Jacques Gordon has played so successfully in New York,

Boston, Rochester, Cleveland, Chicago, Philadelphia and in other places. Mr. Whithorne himself will hear the work for the first time when it is given in Los Angeles, where he is now spending the winter. He has just completed a new piano suite which will be played by Gieseking. It is in four parts: *Mission San Juan Capistrano*, *The Samarkana Gardens*, *In the Yosemite*, and *Fiesta at Monterey*.

Cincinnati Hears Noted Artists

Lea Luboshutz and Sophie Braslau Soloists With Symphony—Lener Quartet and Don Cossacks Are Acclaimed

CINCINNATI, OHIO.—The sixth pair of concerts presented at Emery Auditorium by the Cincinnati Symphony Orchestra, Fritz Reiner conducting, took place November 28 and 29. Outstanding for its ardor and virility was the reading of the Tchaikovsky violin concerto by Lea Luboshutz. The broad sweep of the first movement, the tenderness of the Canzonetta, the boisterousness of the Finale were given their just due at the hands of Madame Luboshutz. A first performance in America of the Lazar Tziganes revealed it to be a zestful, piquant work, abounding in rhythmic complexities. It was given a scintillating performance. The Fifth Symphony of Miskowsky rightly shared honors with the soloist. Serious in its conception, richly colored with Russian folk song, developed with consummate orchestral mastery, this work seems destined to endure. Mr. Reiner gave an inspired reading of Debussy's *Afternoon of a Faun*, which rounded out the program.

MAGNIFICENT CONCERT BY LENER QUARTET

The Lener String Quartet was presented by the enterprising Emma Roedter at the Hotel Alms, on Nov. 23. The ensemble completely captivated a sophisticated audience in a program of compositions by Brahms, Leo Weiner and Haydn. The Weiner quartet, one of the finest works conceived in the modern idiom, was given a virtuoso performance; the Brahms and Haydn were unforgettably beautiful.

CHAMBER MUSIC SOCIETY

The seventh concert of the Cincinnati Chamber Music Society took place at the residence of Mr. and Mrs. Rudolph

Wurlitzer on November 30, and presented the Heermann Trio. The ensemble gave a dramatic, impassioned reading of the Brahms C minor trio. A work in C major by Casado proved most interesting and was played with much verve. A suite by Horatio Parker closed the program. A place more admirably suited to chamber music than the specially designed, beautiful music room of the Wurlitzer home is scarcely conceivable. A sympathetic audience rewarded the Heermann Trio with hearty applause.

DON COSSACKS TRIUMPH

The astute J. H. Thuman again scored a "home run" in presenting the Don Cossacks, who appeared at Emery Auditorium on December 2. Enough ink has been used about Jaroff and his band to render further words of praise superfluous. Suffice it to say, they came, they sang, they conquered.

On December 2, at Music Hall, Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony Orchestra, directed the second of the series of children's concerts. Mr. Bakaleinikoff is known to be one of the most gifted wielders of the baton hereabouts and his program delighted the children as well as the adults who were privileged to attend.

WALTER MILLS SINGS FINE PROGRAM

Walter Mills, baritone, sang on December 7 at the Hotel Gibson, for the Clifton Music Club, Mrs. John Hoffmann, president. His well chosen program, leading from Italian arias, through German Lieder, modern French and Russian songs, to songs of contemporary Americans, disclosed a voice of excellent quality and great range. Mr. Mills' splendid musicianship won music applause.

BRASLAU SINGS GLORIOUSLY

The eighth pair of concerts played by the Cincinnati Symphony Orchestra, took place December 12 and 13. A more catholic program builder than Mr. Reiner is scarcely to be found, and in this program he outdid himself. The program ranged from the Bocklin Suite of Reger, through the Brahms Zigeunerlieder, De Falla *El Amor Brujo* (which perhaps for the first time in America enlisted the aid of voice in concert performance) and included the Minuet Antique of Ravel, a first performance, followed by the Ravel *La Valse*. The Reger Suite revealed the abstruse contrapuntalist in a tender poetic mood, the second movement, *Waves at Play*, was sparklingly airy. The De Falla music evokes a picture of glamorous, sensuous Spain and the glorious organ of Miss Braslau helped the passionate intensity of the music. H. B. B.



For the pride of the American Merchant Marine the new S. S. "Morro Castle" and her Sister Ship, "Oriente," Ivers & Pond Pianos have been chosen.

* * * * *

Completing the 50th year of its corporate life, Ivers & Pond Piano Co. of Boston extends to the music industry the Season's Greetings and Best Wishes for 1931.

PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, Editor

CHARLES D. FRANZ, Managing Editor

EXPRESSIONS

Prosperity Charts and Predictions—Their Value to the Piano Man and Application to Present Conditions—The Real Way to Make Money Starting with the Present Time

One of the old time friends of the present writer has requested that the famous chart of L. L. Doud, who years ago was of the A. B. Chase Piano Company, Norwalk, Ohio, again be printed. After the passing of Mr. Doud this chart was found in his desk and sent to the writer and it was reproduced. Much comment was created through the accuracy of the ups and downs of the commercial world from 1816 with the forecast as to the ups and downs of commerce to 2005.

We now are touching on the 1931 period of Mr. Doud's backcasts and forecasts, and the old time piano man, having lost his copy, desires very much that this chart be presented during this period as one that would give hope for the future.

Just what benefit can come from a study of the "dips" that Colonel E. S. Conway was wont to comment on during his busy days in the piano business, is not apparent. It seems to the writer that the present we know of is the condition for the business man to take up and study. The first consideration, as a matter of course, is his own financial standing. What it was fifteen or twenty years ago has no bearing upon present conditions.

Forecasts are always unreliable, and one naturally must prepare for contingencies, but in order to prepare for the future the *present* must be the time upon which to make such preparations. What has passed under the bridge is represented in his present condition, but it does not affect his circumstances nor his financial standing except that he is

the manufacturers. There was nothing the piano men could do to rectify these conditions. They prevailed throughout the world. Many can write long screeds or dissertations as to cause and effect, but that is just as unreliable as theory and practice as applied in an omnibus manner to the commercial world.

The piano man has had much to contend with during the past two years, but he is to blame in a great way for loss of confidence in himself first, and then as an excuse for this loss of confidence he blamed the piano when the piano was absolutely innocent and just as much a commercial possibility as ever, if present prevailing conditions are considered. The piano dealer must first of all make up a statement of his business and *make that statement honest*. He must not camouflage, as many business men are prone to do, nor fool himself. The very fact that he has inflated his inventory weakens his own confidence, because he knows that he has done something that is not right. He must study his overhead and compare it with his intake of cash. He must make that overhead fit this intake of cash, and he must make every dollar of his overhead earn its own keep. The eliminations in his overhead must be very carefully considered. Eliminations as to expenditures in the costs of selling are very delicate and must be handled with care and consideration. Nine times out of ten the most important item is eliminated as to the dollar in the overhead, and an increase made in the dollar overhead that is wasted.

there are few piano men that realize that that first payment is the only part of the piano sold. Then when a monthly instalment is paid there is some more piano sold.

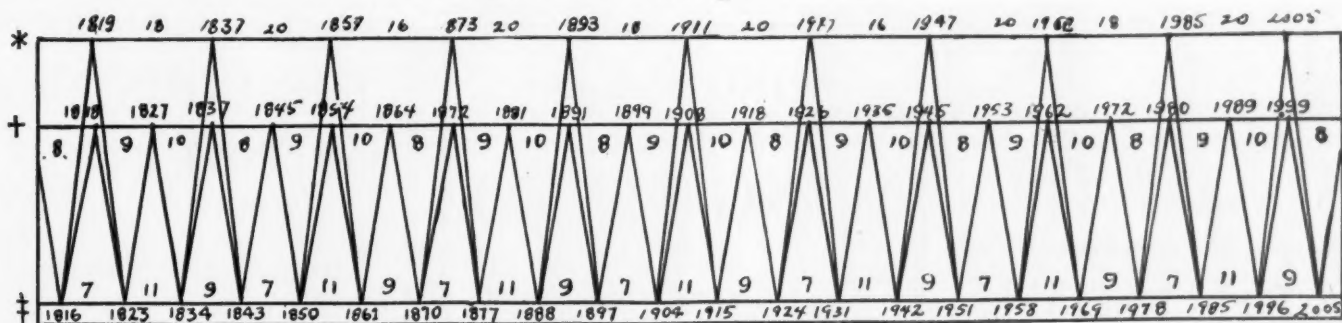
One great house in the piano business arrives at its business for a month by the amounts obtained through cash sales, first payments and then the monthly payments. The average piano man, asked how much business he has done the past month, will figure a \$500 piano sold at \$50 down and \$15 per month as a gross of sales for the month, never realizing that there has only been \$50 of piano sold. The balance of the payments represent "piece sales" of that piano. Notwithstanding these facts, the average piano man will predicate his overhead on the sale of \$500 of piano when he has sold only \$50 worth.

Here is the manner in which the piano man must plan his *business of the present*. The chart's predictions and all that goes with future advice is of no value unless the piano dealer can arrive at his true *present* understanding and know that he has not fooled himself through a camouflaged statement that does not give the real "guts" of his business.

One may take a chart like this of the old financier, L. L. Doud, and get great comfort out of the seeming future, beginning with 1931, but does that help him for the present? Can he in any way apply this to his business of the present, or can he in any way modify the past year's losses so that the '31 income indicated in the Doud chart will be made and effect a profit in his coming year's business?

It is an interesting chart, this of Mr. Doud's. It is a something that interests the old timers who have passed through those cycles. It may interest the younger members in the trade, but the past does not affect the present in the solving of the problem of carrying on business in a profitable manner. Future forecasts can be good or bad, but that does not affect the business of today. It may give confidence to

WHEN TO MAKE MONEY



* Years in which Panics have occurred and will occur again. Their regular cycles are 16, 18, and 20 years.

+ Years of Good Times, High Prices, and the time to sell stocks and values of all kinds. Their cycles are 8, 9, and 10 years.

† Years of Hard Times, low prices, and a good time to buy stocks, goods, etc., and hold until the "Boom" reaches the year of good times, then unload. Their cycles are 9, 7, and 11 years.

Keep This Table & Watch It. It may be worth a fortune to you.

THE FAMOUS DOUD PROSPERITY CHART

able to look back over his own work and recall the mistakes that will enable him to avoid the same mistakes as to the future.

Past indications are interesting, to be sure, but how they can be utilized as to preparing for the future as Mr. Doud has seemingly predicated in his ups and downs of the commercial situations does not seem to carry with it any weight in the efforts of a man in business to bring about a betterment or explain a losing condition in his own affairs.

Probably no business in the commercial world has suffered as much during the past two years than that of the piano dealer. This naturally reflects upon

The good business man, in the piano business especially, must consider the costs of selling and also he must curtail the wastage that is created through expenditures, for the expenditures absorb cash and cash is the crux of his business.

The whole commercial world is tinged with this extravagance as to overhead, but it does seem as though the piano man starts in with his investigation as to his own affairs, and does not start in with his own personal drawings from the cash drawer, and lives beyond his means.

It does look good to sell a piano, getting the usually claimed 10 per cent. cash as a first payment, but

this one and it may make another one uncertain as to the future.

The chart is herewith reproduced again. It is a worth while chart in many ways, but when you get down to *real individual business*, no one can obtain any solace, or any excuses for his own limitations, and it would seem that while it is predicted that 1931 will show a betterment, that betterment rests entirely upon the individual business man's own efforts.

All the talk about what is going to be done does not bring cash into the counting room. The cash
(Continued on next page)

Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

A Glimpse of Old Time Selling Methods as Aroused by Some Comments of David Gibson—These Methods Sold Pianos Then and Would Today

The Rambler reads with much interest editorials written by David Gibson which appear weekly in the Lorain (Ohio) Journal. Mr. Gibson, while an attorney, seems to be much interested in the journalistic field and is the publisher of the Mansfield (Ohio) Journal. He has recently written a very beautiful tribute to Mansfield, Ohio, and in a recent issue of the Lorain Journal he writes an editorial that attracts the interest of The Rambler, for it carries him back many years ago to when he was a piano salesman.

The story Mr. Gibson tells in his editorial has to do with Indiana, for in his early youth Mr. Gibson says he was there "a sort of clerk-of-all-work on the construction of a large addition to a state institution." He goes on to tell about the way he spent his evenings while in that small Indiana town, and gives an interesting story about "Taylor Regan's grocery, where the principal citizens of the community gathered—Taylor provided free crackers and blind robins (dried smoked herrings) which, I guess, was just as cheap a way to gain and hold trade as newspaper advertising is now."

The Old Way

It may be that some of the friends of The Rambler will wonder what this has to do with the piano business. During the days of his travail in piano selling when striking a small community such as described by Mr. Gibson in his story, he spent his evenings in the "civic" grocery, for there was to be gathered all the information that would be of value in the attempt to bring reluctant piano prospects to a realization of the fact that a home was not a home without a piano.

How many salesmen of today do this kind of work? Talking with Nahum Stetson, of Steinway & Sons, that veteran of good selling, one day last week, The Rambler and Mr. Stetson went back forty-five or fifty years ago when piano salesmen went out "on their own" and found their prospects, nursed them and brought them to fruition. We do not find that kind of work prevalent among piano salesmen of today.

Old Timers will recall that a piano salesman in those days was one of the most independent men in the world. He had

his own time at his own disposal and all that was expected of him was to turn in sales, and above all, good sales. The story that is told in this week's Expressions tells of the early start of John G. W. Kuehl as a piano salesman who celebrated his fiftieth anniversary with the Steinways and began his work under Mr. Stetson. Mr. Kuehl, as is told, finds his own prospects, makes his own personal contacts with musicians and people musically inclined, and made, as the record today stands in dollars and cents, over ten millions of dollars in Steinway sales in thirty-eight years.

There is much in all that has been said about Mr. Kuehl that applies to the situation in piano selling today. If piano salesmen would go out into the rural districts, would foregather with the people in the small communities, would find the grocery store where the topics of the day are discussed, and, as Mr. Gibson describes in this homelike story, discussed everything except what pertained directly to their own affairs, and were more impressed with what was going on in Washington and in Europe than they were in their own county and civic affairs more pianos would be sold. The small centers always produced piano sales for a good salesman.

The Rambler looks back over the days of the past when he was a free citizen and could do as he pleased with his own time, that then probably the happiest days of his life were spent in piano selling. This same work can apply to this day, notwithstanding the bringing of the smaller communities into closer communication with the cities, and the facilities that are offered for the people in the small centers through the automobile to go into the big towns and do their buying.

"Farmers by Adoption"

The grocery store, however, of the past still exists in many of the out of the way rural districts. The man who will go into those rural districts, will become of the people when he reaches such a community, is the one that can reap benefits. It may be that there are difficulties in the way of arriving at a demand through the higher costs of the piano, but it must be remembered that the radio penetrates into every one of those communities and that the people demand real tone in pianos, whether they know it or not.

The radio is tuning the ears of the masses to tone, and this is reflected in the demand on the part of all people that tone be permanent in a piano. The old days of selling that existed during the demand for cheap, no tone pianos was simply the selling of furniture and not the selling of pianos. Today we are in a state of evolution, so to speak, as regards the piano. The high grade piano is pre-eminent. The medium grade pianos must possess good tone and the com-

mercial grade pianos must also possess tone or they will not be accepted by the people.

The piano salesman who carries his own prospect book, who gathers and nurses prospective buyers, follows up prospects obtained through sales already made, is the salesman who will get the benefit of the profits that are bound to come in piano selling. There will be less pianos made, but there will be better pianos and this brings better sales.

Mr. Gibson has touched upon a somewhat remote subject at this time. We do not look upon the world at large as we did forty or fifty years ago, but in those days piano dealers and piano manufacturers were prosperous. What the piano industry and trade has gone through the past few years is but a reflection of conditions that have been brought about through the radio, the automobile, the electric light, the telephone, and all that pertains to our advanced civilization. There yet remains, however, these grocery stores in the smaller centers and chain stores have not as yet driven them entirely out of existence. This means that there are communities of hundreds instead of thousands that still exist. The piano salesman who will throw aside his inclinations toward city life and get into the country life as it exists today can carry on along the same lines as Mr. Stetson discussed with The Rambler in this interview with the old timer who has a record back of him that is an honor to the piano.

EXPRESSIONS

(Continued from preceding page)

item is the important one for the piano man to base his selling policies on, and from the flow of cash into the cash drawer, from thence into the bank, should be the one consideration of the business man. He must concentrate on efforts to obliterate mistakes, to create new policies that will save and to bring about a holding to a cash balance. This in turn will create a confidence that will enable the piano man to turn down a profit losing sale and feel that he has made money through the refusal to accept a sale that is not within his capital to carry on with confidence and with that relief that always comes with confidence. The old saying of George W. Armstrong, jr., bears out all that is said herewith, and that saying of Mr. Armstrong was "Money is character."

WILLIAM GEPPERT.

WANTED

INSPECTOR OF PIANOS

Manufacturer of high grade pianos requires services of additional experienced Inspector. Must be familiar with all branches of grand piano construction, especially voicing, tuning and action regulation. Permanent position and good salary. Give age, experience and full details about yourself. All replies strictly confidential. Address C. M. C., care of Musical Courier, 113 West 57th Street, New York.

WHITNEY, BAXTER D., & SON, Winchendon, Mass.
Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

MATHUSHEK

Grand, Upright and Player Pianos

NEW HAVEN AND NEW YORK

MATHUSHEK PIANO MANUFACTURING CO.

132nd Street and Alexander Avenue
New York City

WING & SON

Manufacturers of the

WING PIANO

A musical instrument manufactured
in the musical center of America
for sixty-two years

Factory and Offices

NINTH AVE., HUDSON AND 13TH STREETS
NEW YORK

THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

Grand Keys, Actions and Hammers, Upright Keys, Actions and Hammers,
Pipe Organ Keys

Piano Forte Ivory for the Trade

STEINWAY

The Instrument of the Immortals

New York

Hamburg

London

Choose your piano as
the artists do. Today's
great ones prefer the
BALDWIN

Baldwin Pianos

CHOOSE YOUR PIANO AS THE ARTISTS DO



ARTIST GROUP IN VIENNA

On November 28 Vienna society gathered at the home of concert manager Georg Kugel to greet distinguished musical visitors. The guests of honor were Gemma Bellincioni, "The singing Duse," who spoke at a conference on the art of bel canto on December 2; Ellen Dalossy, of the Metropolitan Opera Company, who gave a song recital in Vienna on December 15; the eminent composer Igor Stravinsky, and the Dutch conductor Martin Spanjaard. In the snapshot are, from left to right: Mme. Vera Soudeikine, wife of the Metropolitan Opera scenic artist; Ellen Dalossy; Mme. Kugel; Martin Spanjaard; Prof. Joseph Max; Stravinsky; Georg Kugel; Mme. Moriz Rosenthal, and Erich W. Korngold, renowned composer. (Photo by Willinger-Lechner.)



HENRY K. HADLEY'S BIRTHPLACE
at 66 Myrtle street, Somerville, Mass. In the house in the center with the bay window, the distinguished American composer-conductor was born on December 20, 1871. He lived here until he was about eighteen years of age.



ANGEL SOTO,
unusual dramatic tenor, who was discovered in the studio of Maestro Guido Di Napoli, noted vocal teacher, under whose guidance Signor Soto is studying. It is said that he possesses a voice reminiscent of some of the great operatic tenors of past generations. Maestro Di Napoli will shortly introduce him to the public.



LEONORA CORTEZ.

After her Paris recital in October, 1930, Leonora Cortez visited the church of Sainte Clotilde to see the organ on which Cesar Franck played for more than thirty years. The monument is in the gardens of the church. (Photographed for the MUSICAL COURIER by Clarence Lucas.)



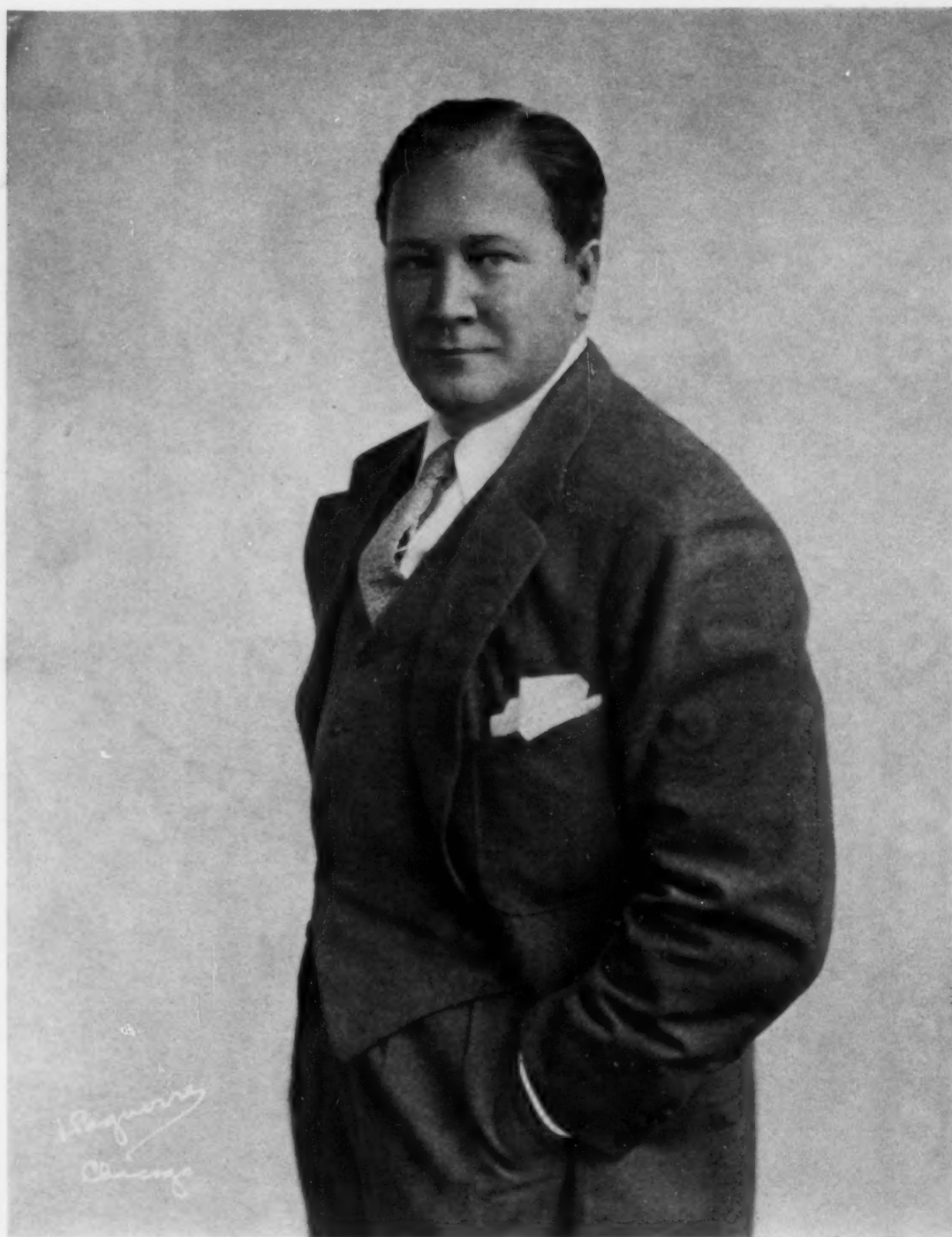
ALBERT SPALDING.

distinguished American violinist, who returned from his European tour to spend Christmas in New York. From January 1, 1930, to January 1, 1931, Mr. Spalding played ninety-six concerts in America and abroad. From January 1, 1931, to the end of May, this artist is booked for fifty appearances.

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK

MUSICAL COURIER

Weekly Review OF THE World's Music



JOHN CHARLES THOMAS

Who is now making the most extensive tour of his career, fulfilling eighty-four concert and opera engagements during the season. Following numerous appearances in Europe next summer, he will return to this country for the entire season of 1931-1932

